# ART EDUCATION

## Class III

# TEACHERS' HANDBOOK

R. K. CHOPRA

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

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NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

*September 1987*
*Bhadra 1909*

**P.D. 10T—JPS**

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Rs 8.80

Published at the Publication Department by the Secretary, National Council of Educational Research and Training, Sri Aurobindo Marg, New Delhi 110 016, photocomposed at Kapoor Art Press, A 38/3 Mayapuri Phase 1, New Delhi 110 064 and printed at Mehta Offset Works, Naraina Industrial Area, Phase II, New Delhi 110 028.

# Foreword

The National Council of Educational Research and Training (NCERT) is making consistent efforts for the implementation of the National Policy on Education, 1986 within the stipulated time-frame. According to the Programme of Action (POA) of the Government of India, the new instructional material incorporating the essentials of the National Policy has to be introduced in Classes I and III at the primary stage from the academic session March 1987. In view of this, the NCERT has already brought out the Framework of National Curriculum for Primary and Secondary Education, syllabi of different subjects of study and guidelines for curriculum planning and organization. It is now engaged in the development of packages of instructional material for different classes for phase-wise introduction.

This teachers' handbook in Art Education for Class III forms part of the package of instructional material. It has been developed keeping in view the approach of the subject as suggested in the Curriculum Framework of NCERT, 1986. Also, while developing it the common core elements, which have been emphasized in the document of the National Policy on Education, have been included in the general study of the subject.

The content-design of the handbook comprises various chapters dealing with major concepts and ideas related to art education and its approach. The chapter on Introduction explains to the teachers various aspects such as, the concept, need, scope, aims and objectives and the essentials of the approach so that they may appreciate the subject and its implication in the classroom. Chapter 2 has been devoted to the syllabus, which suggests the type and nature of art activities and the essential learning outcomes required to be attained by children through art education. Chapter 3 deals with various aspects of methodology with which art activities are to be organized and also the role of the teacher in the classroom. In this chapter, guidelines for evaluating the children's art work have also been given. The procedures and techniques proposed in the guidelines will enable the teacher to recognize and assess the qualities of children's art expression and their

development of essential learning outcomes at a desirable level. The next four chapters deal with different forms of art and provide basic understanding about the children's capabilities in doing art activities and the general characteristics of their expression in these forms of art. These chapters also carry actual specimens of children's work, which show their inherent ability, modes of expression and efficacy in the use of material at this age level. In each of these chapters, certain activity plans based on the proposed syllabus have been given. These suggest topics, material, method, expected expression and teaching-learning strategy for various activities. Teachers should make use of them for organizing art activities in the classroom. On the whole, teachers would find this handbook a ready reference material in art education.

On the basis of the activity plans, an Activity Book to be used by children has also been developed. This book has art activities corresponding to the activity plans. Children will do their art work in this book in the classroom.

Both the Teachers' Handbook and the Activity Book have been reviewed by a Committee consisting of subject experts and art teachers from different States/Union Territories. I am grateful to these members for their suggestions for finalizing these books. The teachers' handbook and the activity book have been developed by Shri R. K. Chopra, Reader (Fine Arts), Department of Pre-School and Elementary Education. I am grateful to him for this work.

This instructional material in art education is the first of its kind to be brought out by the NCERT. Comments and suggestions from teachers and all those concerned with art education for improvement of this material would be most welcome.

P. L. MALHOTRA
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# Contents


FOREWORD iii

1. INTRODUCTION 1
Concept of Art Education—Need—Aims and Objectives—Scope—Essentials of the Approach

2. SYLLABUS 6
Essential Learning Outcomes—Content—Core Elements

3. METHODOLOGY 9
Approach to Organizing Activities in Drawing, Painting, Displaying, Decorating and Modelling—Relevant Methods—Approach to Organizing Activities in Music, Dance and Drama—Teacher's Role in the Classroom

4. PICTORIAL ART (Drawing and Painting) 20
Guidelines—Modes/Characteristics of Art Expression of Children of Class III—Specimens of Children's Work—Activity Plans

5. DECORATIVE ART (Collage, Printing and Floor Decoration) 32
Guidelines—Specimens of Children's Work of Decorative Art—Activity Plans

6. PLASTIC ART (Clay Modelling, Puppets, etc.) 43
Guidelines—Photographs of Children's Work—Activity Plans

7. Performing Art (Music, Dance and Drama) 48
Guidelines—Photographs of Children's Performance—Activity Plans

Bibliography. 54

Appendix 55
Activity Book in Art Education

# CHAPTER ONE

## Introduction

### Concept of Art Education

THE FRAMEWORK of National Curriculum for Primary and Secondary Education, NCERT, 1986 has envisaged the aim and scope of art education, under the sub-title 'Art and Creativity' in the following terms :

> The aim of art education should be to sensitise the students so that they may learn to respond to the beauty in line, colour, form, movement and sound. The study of art and cultural heritage may enable the learners to appreciate and understand each other. The curriculum should aim at developing awareness of and interest in a wide variety of fine arts both at the classical and the folk level (para 1.3.4, p. 4).

As stated above, the role of art education is very significant. The implications of the subject are especially important at the primary school stage which is a crucial stage for children to develop desirable attitudes, sharpen their sensibilities and nurture their creative faculties. The approach adopted for art education has potentiality for helping children to attain these learning outcomes. This approach basically treats various forms of art as viable media of free self-expression and provides opportunities to children to express their ideas and emotions through them. In this context, it has to be assumed that art education is a quality of expressing oneself freely with one's own natural ability and has nothing to do with the teaching of any skill or technique which may be involved in the art forms.

Various studies reveal that children are creative and prolific by nature. It has come to be accepted that they, like adults, have an inborn desire to express themselves. The things they want to express are those which interest them and catch their fancy in the environment. Art being the expressive media, comes naturally to them because it appeals to their instincts. They even explore the use of these media with their own efforts. This quality in children is manifested even in their play activities where they subconsciously express themselves by way of rhythmic movements, gesticulation, humming of tunes and scribbling shapes and forms. This tendency in children is more pronounced during the primary school stage when they have not yet been affected by the influence of 'adult art' and values, but have their natural qualities intact.

This trend of art to be used as expressive media, owes much to the discovery of 'child-art'. The art of children reveals not only their psychological affinity with this media but also the joy and satisfaction they derive while translating their innocent

ideas into art forms. A study of their creative art expression, reveals that children are very frank in their exposition of ideas. They are simply inarticulate and without prejudice. Psychologists think that in children, the dividing line between the conscious and unconscious mind is so vague that their expression is a mixture of the real and fanciful. Another quality revealed in children's art is that their expressive urge is so strong that they evolve their own ways of working and creating forms which suit their purpose.

Art education at the primary stage is intended to provide an integrated learning experience of various forms of art. The forms of art which have been brought under this subject are : drawing, painting, printing, collage, decoration, modelling, music, dance and drama. These are not to be taught for developing any skill or technique. These media are to be used by children for expressing their own ideas freely, with their own inherent abilities. It is assumed in the present approach that children are quite familiar with the use of these art forms and they are naturally capable of evolving their mode of expression with their own efforts.

## Need

In recent times, children have assumed a new position. They are now considered creative human beings with their own personalities and their own particular laws. Children have certain innate qualities which manifest themselves in their behaviour, even when they are very young. They display some of the aesthetic art forms through their play activities. These are their creative impulses which need proper growth and development.

Children, as we know, begin their life with four, well defined, growing faculties. These are : mental, physical, emotional and aesthetic. These need uniform growth for developing a sound personality. In this respect, art education especially, helps in the growth of emotional and aesthetic faculties.

In their own environment, children observe and react to various things and situations, and form certain perceptions and impressions about them. These become stored-up experiences and take the form of thoughts, ideas and emotions. At times, children wish to express them through purposeful activities. The various art forms provide them avenues for expressing themselves.

The need of the subject of art education is, in fact, directly related to the harmonious growth of children. In the process of creative and aesthetic activities, there begins a process of nurturing their innate qualities. These are slowly and spontaneously refined into tastes and senses for appreciating the beautiful, lofty and healthy things in the environment.

In a democratic and pluralistic society such as ours, every child needs to develop desirable perceptions of our traditions, common cultural heritage and aspirations of the people. Promoting an understanding in this regard means giving him a sense of pride and the values of coexistence. The area of art education has, within its purview, the scope to develop a

healthy attitude and appreciation in the manifold endeavours of our society.

A child living anywhere in the Indian environment, often comes across objects of art and craft, songs and dances, folklore and tales that have deep-rooted links with our traditions. He hears and reads about the acts of valour and bravery of our people at different times in our history. He meets people who, though they have different customs, beliefs and faith, are Indians, like him. His education has to inculcate some positive values towards all these aspects to give him a sense of being an Indian.

### Aims and Objectives

The essential aim of art education is to inculcate in the child appreciation of beautiful things. This ability is to be developed in him through various creative and aesthetic activities of art forms. To achieve this aim, the forms of art integrated in this subject are pictorial, decorative, plastic and performing. Each of these art forms provides a unique experience in the process of their creation which is, in a way, a training in seeing, sensing, feeling and finally, in doing. This experience of art process has two broad aspects : (i) the act of selecting the objects of inspiration for giving an expression and (ii) the act of experimenting with media and materials. These experiences of art education gradually go on refining the sense of discrimination and aesthetic appreciation in the child.

Another important aim is to develop in the child a positive outlook towards the common cultural heritage, freedom movement, national integration, love and protection of the environment, etc. This is very essential, for him to be able to understand and appreciate the values imbibed in our Indian society, today and in the past.

### General Objectives

The following are the general objectives of art education at the primary stage :

The child should develop

— observation, imagination and self-expression through the media of visual and plastic arts;
— free expression through simple forms of music, dance and drama;
— ability to discover and identify preferable means for self-expression out of a variety of media and materials exposed to him;
— awareness of aesthetic elements in traditional arts and love for beauty in nature, and
— sense of patriotism and pride in being an Indian.

For each of these objectives, a set of essential learning outcomes has been planned which directly and conversely correlate closely with the objectives. A child having attained these learning outcomes, at a determined degree of achievement termed as mastery level, will be assumed to have developed the ability in art education. This approach, of breaking up objectives into essential learning outcomes, is

considered more appropriate, than merely stating them, in a matter of fact manner. (The essential learning outcomes with corresponding content for the activities are given under Chapter Two.)

## Scope

The specific term used in the National Curriculum Framework (NCERT, 1986) for this subject is 'Art and Creativity' thereby suggesting that art education means the development of the creative faculty of a child. The term 'creativity' is generally referred to as a combination of qualities like individuality, originality and flexibility. These outcomes are achieveable through the process of art. To put it briefly, the idea which is to be expressed in art, lies in an intangible state in the mind. It is revived into a visualized form with some reflex-mental action. It is then emotionally felt to cause an urge, which, in turn, causes the manipulation of materials, to give it a tangible form in an art scheme. All this is a hidden process which takes place in the child's mind and which he experiences while expressing his ideas and feelings through art. What we see as an outcome of the process is a painting, a clay-form, a song etc. based on the idea. Now the gain of this process in terms of creativity is that the idea which the child wanted to express was personally meaningful to him, i.e. he was individually infused with his idea. He wanted to express it in his own way in an art scheme, i.e. he wanted to evolve an original plan to convey it. While expressing the idea, he was aware of the art material, its limitation and its effect, i.e. he was flexible within the condition of limitation. Thus, the process of art provides him the experience of essential aspects of creativity and thereby develops his creative faculties.

Another scope of the subject is to develop the outlook and personality of the child. Away from the dull, dreary routine of life, there is beauty in nature, as well as in art forms. In order to discover and feel it, one needs to be sensitive to beauty. There are limitless forms and hues of beauty in nature and also in various traditional art forms belonging to different communities. These need to be sensitively felt and emotionally participated in, to derive a sense of joy. The child who experiences an emotional urge and creative impulse, becomes more appreciative of the natural environment and art forms. His encounters with them develop his outlook which is reflected through his personality.

## Essentials of the Approach

The approach adopted for art education is based on various studies and experimentations in this subject area. It is a long and gradual evolution of the subject, comprising something of tradition, some new experiments and some child psychology. In this approach, the various forms of art serve as viable media of self-expression. In the new role and function, these forms of art are easily and naturally adopted by the child.

This approach is essentially child-centred and process-based. It is assumed that the child is the centre of all creativity, and

artistic expression is his natural trait. Therefore, it neither suggests any fixed content nor any stereotyped method. The child's own ideas, his ability to manipulate materials and his having an experience of the creative process, are the important aspects of this approach. As part of instruction, the teacher does not teach but acts as a guide, to enhance the child's interest and participation in the art activities.

The approach emphasizes discovering the child and recognizing his capabilities. Each child has an inner world of treasure, of various shapes, forms and melodies, which he has gathered while looking, feeling and observing things around him. Nobody really knows how much he absorbs in his mind while interacting with various things in the environment. In nature, he sees the sun, moon, stars, hills, rivers, trees and flowers and wonders at them. He watches with awe the movement of tiny insects and the behaviour of different animals. He forms certain impressions about them. At home, he loves his family, friends and pets, likes his toys, enjoys fairy-tales and stories. He hears songs and tunes and rejoices in their sweetness. He is familiar with people engaged in various occupations in his neighbourhood. Thus, his mind is full of numerous objects and things, actions and melodies, shapes and colours and he has an urge to express them. He has certain natural capacities and he uses these for giving his personal expression to them. Through his efforts he discovers the ways that he thinks are most effective.

The approach is concerned with enhancing the child's faculties of creation and deduction. The child deduces certain meanings and concepts on seeing various things. These become novel due to his personal, emotional reaction to them. When he expresses them, he projects not only what he feels about them, but also undergoes a process of thinking, of visualizing and of shaping them. The outcome of this whole experience adds to his creative growth.

The approach aims at sharpening the child's perceptions and sensibilities. The ultimate goal of art education is to enable him to appreciate what is beautiful, lofty and noble in the world around him. This is, no doubt, a slow process, but an early culturing of his sense-perception, helps him to discriminate between a pleasure and an aesthetic joy. An outlook of aesthetic appreciation improves his way of life and living.

# CHAPTER TWO

## Syllabus and Art Materials for Class III

### Syllabus

THE SYLLABUS OF ART EDUCATION is suggestive, flexible and having a wide scope for local adjustment. There is nothing which is uncommon or alien in it. In fact, the kind of activities proposed are those which are practised in the local environment and the child inherits them naturally. There are various ethnic groups having a variety of traditional arts. As these are their cultural assets, all these find a due place in this syllabus.

The syllabus is comprised of four major areas of art—pictorial, plastic, decorative and performing art. The teacher while organizing the activities has to follow a relevant teaching approach based on inductive methods. He has to use a variety of stimuli to generate enthusiasm and creative participation. A classroom environment where the child is encouraged to experiment with materials for giving a free exposition of ideas would be most appropriate.

The essential learning outcomes and the corresponding activities have been arranged in a serial order. However, a teacher is free to select any activity which he thinks would suit the requirement of the class at any given time. It is necessary that activities from all forms of art are organized frequently. The syllabus is given below:

| *S. No.* | *Essential Learning Outcomes* | *Contents* | *Common Core Elements* |
|---|---|---|---|
| | | *Drawing and Painting* | |
| | The child | | |
| 1. | makes simple drawing of scenes/situations observed in the environment. | Suggested topics : Simple scenes/situations, such as women with a pitcher, balloon-seller, kite flying, parents, flag hoisting ceremony, scenes from local fair/festival/Nature. | Flag hoisting ceremony, scenes of local fair, festival and Nature. |
| 2. | makes painting of natural scenes and situations observed in the environment. | Suggested topics as above and any other from local environment. | |
| 3. | draws scene or situation from imagination. | Free expression on any simple scene or situation of one's interest. | |
| 4. | makes painting from imagination. | Simple scene or situation of one's interest. | |

| S. No. | Essential Learning Outcomes | Contents | Common Core Elements |
|---|---|---|---|
| | | *Collage* | |
| 5. | makes collage of objects or decorative patterns. | Simple collage of a bird, flower, hut or any pattern of one's choice. | |
| 6. | arranges cut-out shapes in different compositions. | (i) Picture cut-outs of different objects living and non-living and paste them in simple composition. | |
| | | (ii) Picture cut-outs of national leaders | National leaders |
| | | *Decoration* | |
| 7. | makes floor decoration with locally available materials. | Simple design on the floor | Traditional art of floor decoration |
| 8. | decorates earthen pot with design in line. | Simple design on earthen pot in two colours | |
| | | *Printing* | |
| 9. | makes pattern/design on paper surface by stamping potato cut shapes in one colour. | Stamping shapes on half-cut potato on a paper surface | |
| | | *Clay Modelling* | |
| 10. | makes simple objects in clay from imagination. | Modelling of objects in clay | |
| 11. | makes simple objects in clay on the assigned topic. | Simple objects in clay such as, fish, bird, reptile, etc. | |
| 12. | prepares relief on clay slab with waste material. | Object/scene on clay slab | |
| | | *Construction* | |
| 13. | constructs models depicting things seen in day-to-day life. | Simple model such as, cap, well, box, etc. | |
| 14. | makes different paper masks. | Simple masks | Traditional masks and puppets |
| 15. | makes stick puppets. | Simple stick puppets of humorous characters | Traditional masks and puppets |
| | | *Music* | |
| 16. | sings folk songs and other locally popular songs. | Folk songs and other popular songs related to life of the community (solo/ chorus) | Traditional folk songs |
| 17. | sings National Anthem and patriotic songs. | National Anthem and other patriotic songs | National Anthem and patriotic songs |
| 18. | recognizes musical instruments. | Picture chart of different musical instruments | Traditional musical instruments |

| S. No. | Essential Learning Outcomes | Contents | Common Core Elements |
|---|---|---|---|
| | | *Dance* | |
| 19. | performs folk dance related to festivals and seasons. | Dances-folk and ceremonial | Traditional folk dance |
| 20. | identifies characteristics of local folk dances. | Picture chart of local folk dances | |
| | | *Drama* | |
| 21. | participates in creative drama. | Different situations of community life, such as: marriage scene, grocery shop, etc. | |
| 22. | imitates different sounds and actions of birds, animals and typical human characters. | Sounds and action of typical birds, animals and human characters | |
| 23. | plays roles of different characters from stories of *Panchatantra.* | Characters of the stories of the *Panchatantra* | Traditional stories of the *Panchatantra* |
| 24. | performs simple dance-drama depicting Nature in poems. | Simple dance-drama on poems depicting nature | |
| | | *Exhibition* | |
| 25. | participates in the display of art exhibition. | Display of art work | |

## Art Materials

In order to provide creative experiences, the school will largely depend on the locally available material. However, some basic material have to be provided to make the child familiar with a variety of media and materials.

| S. No. | Area of Activities | Suggested Art Material |
|---|---|---|
| 1. | Drawing | Pencil/charcoal/pastel stick/sketch pen/coloured chalk/*kalam* and ink, etc. white paper/packing paper/newspaper or any other paper |
| 2. | Painting | Pastel colours/sketch pen/coloured chalks, etc. white paper/packing paper/chart paper, etc. |
| 3. | Collage | Coloured paper/cloth/waste printed coloured paper/natural material, such as; flower petals, leaves, seeds, woodbark, broken bangles, etc., gum/flour paste, white paper/packing paper/chart paper or any other paper |
| 4. | Decoration (floor, pot) | Natural materials, such as leaves and flowers, stones, shells etc. Earthen pots, powder colours and gum, brushes, *khariya matti*/chalk *matti*, etc. |
| 5. | Printing | Potato/lady-finger/onion, etc. White paper/ packing paper/newspaper, etc., powder colour and gum, knife, etc. |
| 6. | Clay modelling | Potter's clay/pond clay and improvized modelling tools |
| 7. | Construction (models, masks, puppet, etc.) | Chart paper/thick paper, etc., scissors, thread, powder colours and gum, brushes, bamboo sticks, etc. |
| 8. | Music | Percussion instruments, such as pitcher, empty container, etc., material for chart-making, etc. |
| 9. | Dance | Costumes used in local folk dances |

# CHAPTER THREE

## Methodology

FOR ORGANIZING ACTIVITIES in art education, in which various forms of art are used as media of self-expression, the teacher should provide children with maximum enrichment material to develop their liking and understanding of these arts. It should be based on the principle of inducing every child to enhance his individual capacity and to express himself through these media. Keeping in view the age level and the child's ability to manipulate material, he should be encouraged to undertake suitable activities. As part of the instruction, he should be exposed to local traditional art and natural environment. The topic for rendering into art should emerge from individual experience and the child's personal preference. The teacher should not impose any rigid idea for motivation for art expression. Certain types of audio-visual materials specially related to the content of common core should be made available in the school for developing his background experiences.

**Approach to Organizing Activities in Drawing, Painting, Displaying, Decorating and Modelling**

The various types of materials and tools used for activities of drawing, painting, decorating, modelling, etc. are meant for experimentation by the child. By using them, he may discover for himself the possibilities of their application. The child in the early primary stage is naturally very creative and prolific and he evolves his own techniques, in keeping with his temperament and mode of expression. Therefore, teaching of any techinque or skill of art is not necessary. In view of the present approach, the following methods are appropriate.

1. *Free Expression Method*

This is a modern and liberal method of organizing art activities, i.e. drawing, painting, displaying, decorating, modelling, etc. It gives every child complete freedom to choose any idea or subject matter and express it himself, with his own efforts. Since every child has something personal to express through art, the expression of each child will be different from that of the others. Even if there are certain common objects in their drawing, painting, modelling, etc. these will show some personal quality because the purpose behind their creation was different from the others'.

2. *Specified Topic Method*

This is another effective method of organizing activities in art. In

this, an appropriate topic or subject matter is assigned to the whole class and complete freedom is given to every child to express art in his own way. The topics specified are always ones with which the children are familiar. Any topic about which the children have no background, is always avoided.

*Elaboration of Methods*

Both the above-mentioned methods are considered to be relevant because they provide maximum scope to every child, to use his own capacity in the activities in drawing, painting, decorating, modelling, etc. The teaching through these methods will call upon every child to express his own ideas. There is no doubt that the Free Expression Method offers a vast scope to every child to select any subject matter from his own resources, but the Specified Topic Method gives no less choice, if the topics suggested are broad based and fall within the experience level of all the children in a class. These may be of the types of 'market scene', 'a rainy day', 'a fair', etc. (or any other topic commonly found in the local environment with which children are familiar and have enough experience of). Any topic alien to the children, such as 'mountaineering', 'a sea voyage', 'sitarist', etc. are likely to evoke little response from them since they may not have encountered such events. Such topics should be avoided.

Both the above methods induce the child to 'creative thinking and creative doing' because they provide him the necessary freedom for self-expression. He creates shapes and forms in which he has a personal urge and motive and arranges them in an art scheme that appeals to him. He explores the use of art materials with his own skill and ingenuity in order to unfold his feelings. This whole process of art creation involves the child both mentally and physically. While engaged in the process, certain tendencies of the child become apparent, but there are certain others which remain hidden. It is not possible to see the functioning of his mind or the creative impulses which are the basic factors of transformation of an idea into a visualized art form. What becomes visible is his finished art work. These manifold experiences which are inbuilt in the process of these methods, help the child in his proper growth in many ways.

Each child learns to develop his expression of idea in a meaningful way which gradually becomes individualized. He learns to explore and experiment with different art materials which develop his capacity to control and manipulate each type of medium. He learns to undertake responsibility and accomplish it independently. He learns also to take his own decisions. All these aspects, which are part of the process of art creation, help in building his self-confidence, sense of discrimination and a unique personal perception. The teachers, therefore, will appreciate that when this is the scope of these methods, a new teaching strategy is indeed desirable. They have to provide a conducive and uninhibited classroom environment as a first step. This will help each child to feel free and eager to work. While the class is engaged in the work, any guidance or suggestion by the teacher has to be in an indirect way. Interference, such as the teacher himself doing the work of the child, will discourage him in the expression of his own ideas.

The methods discussed above offer immense scope for the child's need to express himself. They not only enhance his creative growth through the release of thoughts and emotions but also give him the satisfaction of enjoying the art activities.

**Approach to Organizing Activities in Music, Dance and Drama**

The methods required for conducting the activities of performing arts (music, dance and drama) need to be liberal, so as to encourage children to express their moods and emotions in a natural and creative manner. An essential criterion that has to be borne in mind is that the method should provide joy to the children, in participation and performance. In the activities of performing arts, all children must be induced to take part. A broad approach to organizing activities of the performing arts is suggested below.

*Music*

In Class III, music may be introduced through nursery rhymes, action songs, patriotic songs, etc. The children may also be induced to listen to the music in their local environment. In schools where stimulation devices such as, disc, tape, radio, etc. are available, these should be played to the advantage of the children. Songs composed in the local language should be simple for them to pick up. During the activities, the teacher may give guidance to the children. He may also now introduce certain popular melodies, different types of vocal and instrumental tunes, folk and tribal songs. The National Anthem and other regional/national patriotic songs should be taught with proper intonation, rhythm, wording, etc.

*Dance*

Music awakens the instincts for rhythmic movement. Whenever there is any dance performance, it may be accompanied by music. In schools where musical instruments are not available, the teacher may use the counting technique or the beat of clapping. The counting of 1,2,3 at regular interval can create a rhythm which is enough motivation for children to dance. Children, while listening to music, should be encouraged to tapping and dancing in a natural way. The teacher should sometimes demonstrate the footwork, the head movement, the placing of hands on the waist, etc. to the children. They like to pick up dance forms which are popular in their community. This tendency may be nurtured by encouraging them to perform these dance forms.

*Drama*

As children of Class III are not quite apt to remember dialogues, the activity termed as 'dance-drama' may be enacted as a play. For example, two children can be asked to enact the roles of a 'bird' and a 'flower'. They may recite their parts from the rhyme or poem from their textbook. The children of this age-group are

fond of imitating the sounds made by animals and the characters of human beings whom they see in their own environment. Activities of drama, mimicry, mono-acting, fancy-dress, etc. should be encouraged in this age-group.

**Teacher's Role in the Classroom**

Art education through Free Expression and Specified Topic methods bring many new responsibilities upon the teacher. Having engaged the children in an art activity, the teacher should not withdraw on the excuse that they are not to be disturbed or interfered with. In fact, a teacher's task becomes most challenging when he has not only to provide a conducive situation but also to induce each child to express himself freely. Obviously, the art acts as a means to foster an individual's interest, to show certain qualities in his work. Children in such situations may face numerous problems which must be tackled. Since the teacher has a significant role to play in the creative growth of the children, his readiness to acquire the latest knowledge of child art, child psychology and new trends in art education will help him a great deal to meet the critical needs of the children in the class. Other factors, such as, interest in his profession, an encouraging attitude and qualities of leadership will also help to inspire the children to take interest in the art activities.

Some teachers may think that the subject is based on various art forms in which they have no background, training and skill to guide them. This is a misgiving which should be dispelled. Art activities which have been introduced in primary classes do not require professional skill or technique. The need of imparting skills does not arise as the concept of art education emphasizes that the art forms are media of self-expression. It is, therefore, to be understood that all teachers are competent to undertake this subject under the present approach.

In the art class, the teacher plays many vital and varied roles. Even though the methods mentioned above provide maximum freedom to children, they need the teacher's help several times during the class hour. The reason being that young children always react positively to work when prompted at short intervals. In fact, young children have to be constantly inspired for participation and expression through these art-forms. Some of the main responsibilities of the teacher in the class are : (i) motivation (ii) guidance (iii) evaluation and (iv) display of children's work. All these are separate roles of the teacher, which he has to perform at different times in each class. But, often these roles overlap, depending on the need of the group or individual. These different roles of the teacher are discussed below :

1. *Motivation*

A teacher working in a class of young children knows the importance of motivation. The purpose of motivation is to evoke in the children, a desire to express their ideas. A teacher prepares children emotionally, to encourage them in creating art work. The ways that a teacher employs are :

(i) *Verbal stimulation*, i.e. (a) by asking children about things which appeal to them in their home/neighbourhood environment; (b) by asking children to share their personal views on a particular event which all of them have witnessed, like Independence Day, a fair etc. and (c) through prompting each child to relate any incident that may have impressed him, either in his environment or on the way to school.

(ii) *Visual stimulation*, i.e. through giving the children a first hand experience of a real situation, by taking them out of the classroom to the garden, bazar, play-ground. On returning to the classroom, each child will express his personal experience that has affected him most and this can be the topic for his art work.

(iii) *Art materials* : Art materials play an effective role in stimulating children for participating in art activities. They may be exposed to different art media for developing an interest in them.

These are some of the motivational techniques by which a teacher can revive the children's ideas and stir their emotions to work.

As a matter of fact, art education is one subject in which the child begins his work from almost nothing (except the art material which is meant to translate his idea into concrete form). He depends entirely on the strength of his idea. If he has a strong urge behind the idea, he will carry it through, without much difficulty. But most children may have the idea and not sufficient urge to express it. It is for this purpose that a teacher has to inspire them to a point that they feel the urge to express themselves. In order to achieve this, the teacher begins the class with a brief discussion with them. He, skilfully takes the children's suggestions as the basis and follows the cues for continuing the tempo of discussion. The teacher's own suggestion is valuable if it broadens the scope of their ideas. He waits for the exact moment when the whole class is imbibed with a desire to work and then calls off the discussion and engages the class in work.

2. *Guidance*

The next role of the teacher during art education activities is to give guidance. During this time (i.e. after actively motivating the class), he assumes the position of a quiet observer, who studies what each child is doing and how he is doing it. The effect of motivation and the children's own driving force of ideas will be seen in their contentment and working attitude. As long as they continue to work, they should be allowed to do so without any disturbance or interference. But if any child wants guidance, it should be given in an indirect way and on the basis of the individual's typical problem. The purpose is to help the child to re-establish his contact with his own idea. The teacher through talking, questioning and discussing the relevant points with the

child may give him certain information that may act as aids to his problem.

Guidance in creative art activities is not given in the manner of directing the child to do this or that. The teacher has to realize that it is the child's idea and his own art expression that is important. If the teacher imposes his own ideas, the child will simply get confused. The teacher should not make any correction in the child's art work. If he does so, this will discourage the child and he will refrain from expressing himself freely and in the manner he likes.

While giving guidance, a teacher has to give prompt help when the child feels the need for it. As young children have little patience, they cannot wait for long, for such help. Sometimes, a child sensing a difficulty, changes his scheme to repeat some earlier art forms which he might have done with success. This needs to be remedied, by suggesting that the child discuss his problem. On most occasions, the kind of guidance needed is no more than a word of encouragement or interest shown in the child's work by the teacher. Children like to hear comments mixed with some praise. They not only feel elated but take more interest in the work. Children should be encouraged, without any discrimination. If a child is left out without a commendable word, he will feel discouraged. He may even lose interest and abandon his work. Therefore, a closer rapport, by way of showing interest and giving encouraging remarks, is the best kind of guidance.

### *Evaluation*

Another role of the teacher is to evaluate the art work of children. In organizing creative activities through the methods suggested above, in which every child gets an opportunity to select his own subject-matter and express it in his own way with his inherent ability, there is little scope of evaluation in the traditional ways. In fact, the teacher accepts every mode of each child's self-expression as valid. He searches for such qualities in art as are expected at this level of a child's growth.

Since the main focus of the approach of art education is to foster in the child, creativity, individuality and expression through art activities, the evidence of creative nature in the individual's work has to be looked into, for evaluation purposes. Such evidence is no doubt, the delicate outcome, which can be felt or observed only by studying the work of the child carefully. It is however, not beyond the scope of scrutiny and evaluation. In order to recognize it, one has to develop sensitivity to see it. A teacher, who has frequent opportunities to observe the work of the child, would find it quite simple to discover these outcomes and measure them on merit in each case. But a broad idea about them has to be formed, which would help the teacher to look for such qualities. It is necessary to demarcate the requirements of the approach first as to which type of

*The content for evaluation has been taken from the brochure entitled 'Procedures and Techniques of Pupil's Evaluation in Creative Expression—A Guideline', Department of Pre-School and Elementary Education, NCERT, April 1986.

evidence is to be considered for evaluation purposes. The following points need to be borne in mind :

1. Certain measurable kinds of evidence such as, skill, form, technique etc., do not come in the purview of the present approach, and hence, these factors need not be considered for any merit.
2. The present approach basically emphasizes on giving children an experience of the creative process through art activities. Their efforts of giving personal expressions are to be considered as important measurable evidence. In this regard, the evidence worth considering are the child's personal ideas, his ability to grasp the idea, his showing of details of the idea, his effort to use a medium for expressing the idea and the overall effect in communicating the idea. These aspects may be considered in the light of his age level, manipulative ability, attention span and other factors, such as, experience, interest, etc.
3. At the primary level, especially, the child has typical modes of expression or characteristics which are natural to his growth during the ages of 6 to 11. These also form important kinds of evidence for the purpose of evaluation, for they determine whether his art expressions are consistent with the age or not (These characteristics have been elaborated in chapter Four.
4. In the area of Performing Arts (music, dance and drama) there is no study of specific nature to provide evidence or characteristics which can be treated on a common basis. Some hints regarding assessment of quality in these art forms are however necessary. Evaluation of performing art activities does not mean judging how perfect the child's performance is. The presentation of the child has its unique qualities. We know that children of Classes I and II in general, sing or recite two or three lines of a song or poem with frequent breathing pauses in between. This is quite natural. On the other hand, children of Class V become capable of singing or reciting with more exactness. These two stages simply show a natural development in children. If we evaluate this aspect, we will be indirectly evaluating the skill which is certainly not the aim. The aim is that the children should develop their interest and ability in Performing Arts and derive a sense of joy, through participation and appreciation.

## Broad Guideline for the Pupil's Evaluation in Art Education

On the basis of the points discussed above, the following is the broad guideline for the pupil's evaluation in art education which the teacher may bear in mind while evaluating the art activities of children and using the proforma of "Children's Performance Record" for this purpose :

1. Evaluation in art education envisages the achievement and growth of each child as a unique phenomenon and it has nothing to do with inter-comparability.
2. It lays emphasis on individual self-expression, as he/she is inherently capable of, rather than on judging any specific skill of art that may be involved in the process of expression.

3. The basic aim of pupil evaluation is to enhance children's interest in art activities and to gradually build their confidence for better participation each time.
4. An essential element in the teaching strategy of this subject is to provide free and uninterrupted opportunities to the children to express themselves. In the same way, the evaluation by the teacher is to see their free exposition of ideas and the uniqueness of expression on an individual basis.
5. Children show definite characteristics in their art expression at different age-levels, during the primary school stage. This is an inherent ability, which grows in them to become modes of expressing themselves through the media of art. A teacher is required to treat such modes of art expression and characteristics thereof as basic evidence to be merited as average or normal ability of creative nature. A child who does not show the expected characteristics in his/her art is to be assessed as below average. And in the same way, any child showing a higher ability in his/her expected characteristics than his/her age, is to be placed at a level higher than average.

The expected characteristics of art expression of the children in different classes is as follows :

| *Classes* | *Corresponding age-level* | *Characteristics of art expression* |
|---|---|---|
| I and II | 6 to 7+ years | Symbolic expression |
| III and IV | 8+ to 9+ years | Schematic expression |
| V | 10+ years | Beginning of realism in expression. |

6. The above-mentioned characteristics of natural expression are to be considered as basic evidence in the process of evaluating children's art work. The amount of creative quality is to be further seen in the light of such elements as originality of the child's idea, his ability to grasp the idea; the details shown in expressing the idea; the effort and media used in communicating the idea; the overall effect or appeal in the expressed idea etc. These aspects may be judged keeping in mind the child's age, interest, experience, etc.
7. The remarks to be given have to be on an individual basis for assessing the qualities as discussed in para 5 and 6 above. These remarks have to be in clear and unambiguous terms. These may be in the range of "good", "very good" and "fine" which indicate below average, average, and above average, respectively. When an activity has been organized and their work assessed, the achievement of an individual child may be entered in the proforma under the specified art form. However, if a teacher wishes, he may convert remarks into a credit scale of −A, A and +A to correspond to remarks of 'good', 'very good' and 'fine', respectively. This way it would be easy to plot credits against the names of the children in the proforma.
8. At the terminal stage, i.e. quarterly or yearly, the overall assessment has to be given either as a remark or comment in the space provided for in the proforma. These remarks/ comments have to be based on the summing up of the value of the credits received by the child in the activities during the quarter or in a year. This should be done by following the

formula, which is

$$\frac{\text{total value of the credits}}{\text{number of activities}}$$

*For example* :

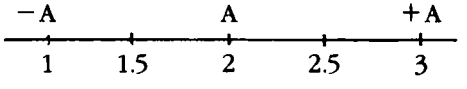
(i) The value of the credits may be ascertained by associating numbers, such as, 1, 2, and 3 for −A, A and +A, respectively.

Now suppose a child X has received 2 +A, 3A and 4 −A in the nine activities over a period of a quarter, his achievement as a remark will be $= \frac{2 \times 3 + 3 \times 2 + 4}{9}$

$$\text{i.e. } \frac{16}{9} \text{ or } 1.7 \text{ (approx.)}$$

Further considering 1.7 on the range of credit scale, he gets A or very good as a remark.

Now let us see the range of credit scale by which the final remarks have been awarded. It is explained in the figure as follows :




In the figure, the range of −A is from 1 to 1.5, A is from 1.5 to 2.5 and +A is from 2.5 to 3. Thus, the child having secured 1.7, comes under the range of A which is between 1.5 to 2.5. Further as A stands for very good, he may be given this as a remark at the terminal stage of the quarter.

(ii) Now let us take an example of another child "Y" who is in the same class but gets 5 +A, 4 A and Nil −A in the same number of activities during the same period. His achievement in art education will be :

$$\frac{5 \times 3 + 4 \times 2 + 0}{9} = \frac{23}{9} = 2.55$$

i.e., +A which is fine as a remark.

Based on such calculations, suitable remarks/ comments may be recorded at each terminal stage and at the time of yearly assessment.

9. In order to determine that the child has attained the mastery level achievement in the essential learning outcomes with regard to art education, the average of all the credits received by him/her at the terminal/final assessment should be "A" or very good as a remark. Any child not securing this credit may be helped to improve his/her performance. The teacher may give extra attention or use some remedial methods for such cases.

10. The proforma of 'Children's Performance Record' is meant to be filled in by the teacher after completion of each type of activity in the class. This will show : (a) the number of activities that have been organized under each kind of art-form; (b) how each child has fared in various activities; and (c) what is the individual achievement in the class at the end of the term, whether below average, average or above average.

**Children's Performance Record**

Class : Teacher : School : Year :

| S. No. | Name of the Student | Pictorial Art (Drawing, Painting) | | | Decorative Art (Collage, Printing, Floor Decorating) | | | Plastic Art (Clay modelling, Relief) | | | Performing Art (Music, Dance and Drama) | | | Remarks | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Credit Activity Date | Credit Activity Date | Credit Activity Date | Credit Activity Date | Credit Activity Date | Credit Activity Date | Credit Activity Date | Credit Activity Date | Credit Activity Date | Credit Activity Date | Credit Activity Date | Credit Activity Date | Term 1 | Term 2 | Term 3 |
| 1. | | | | | | | | | | | | | | | | |
| 2. | | | | | | | | | | | | | | | | |
| 3. | | | | | | | | | | | | | | | | |
| 4. | | | | | | | | | | | | | | | | |
| 5. | | | | | | | | | | | | | | | | |
| 6. | | | | | | | | | | | | | | | | |
| 7. | | | | | | | | | | | | | | | | |
| 8. | | | | | | | | | | | | | | | | |

*Note* : Additional columns under each art form may be given if the number of activities exceed the number given here.

**Display of Children's Work**

Still another role of the teacher is to exhibit the art work of children. The purpose of this being that each child may share his thoughts and ideas with others. An important criterion to be followed by the teacher is that the art work of each child should be represented without any discrimination, otherwise, the effect on those who have been left out will be quite discouraging. The activity of arranging the exhibits involves a variety of work such as, classifying, fixing, hanging etc. of art works. The teacher should assign such work to children in each class and give his guidance in arranging the displays. This as a regular classroom activity which provides every child with an opportunity to judge the quality of art and to add to his art knowledge. The teacher should help the children to sustain their interest by putting up fresh art works at regular intervals.

Besides the above specific roles of the teacher, there is one general role as well. This is to organize important functions and exhibitions or decorate the classroom and school environment. The teacher may involve children in such activities and guide them. While engaged in such work, they learn much from each other's contribution and enjoy their own role as well. These group activities performed under the guidance of a teacher give them opportunities to discuss, plan and execute these arrangements with mutual understanding.

The teacher can sometimes plan excursions to places of general interest and spots of natural scenic beauty. These trips will provide a lot of source material for subject-matter to the children. On their return to the classroom, they will give art expression to their experience of the local environment.

# CHAPTER FOUR

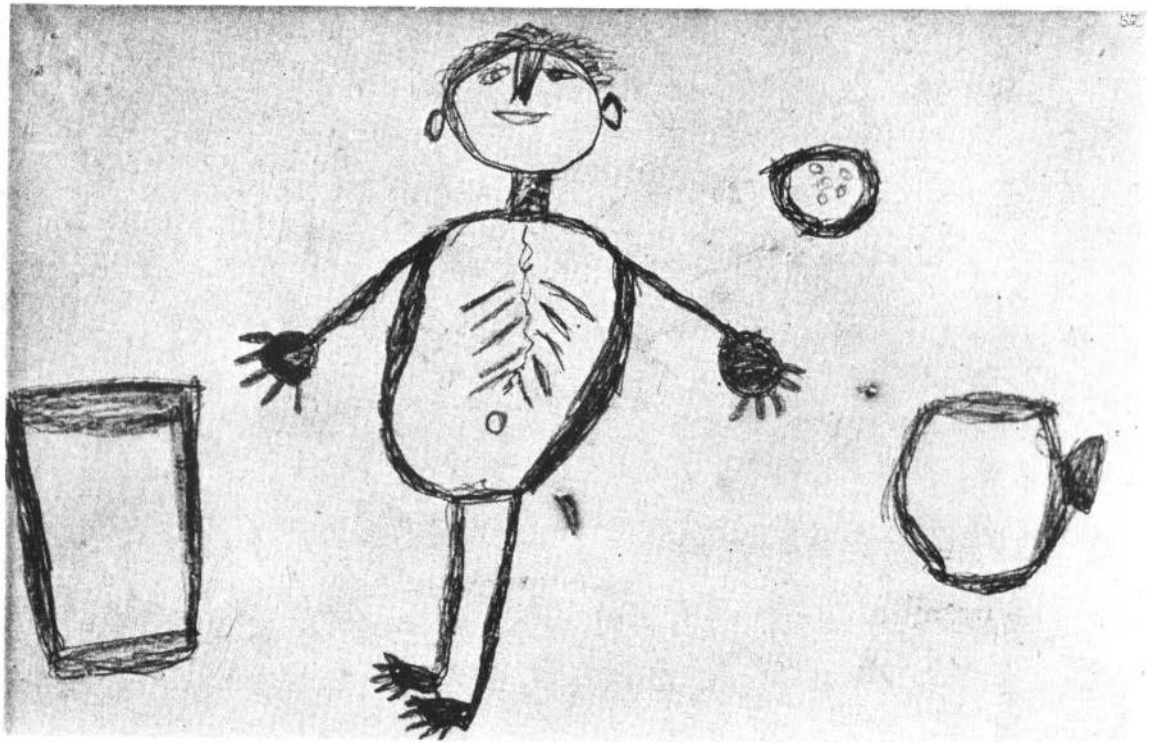
## Pictorial Art
## Drawing and Painting

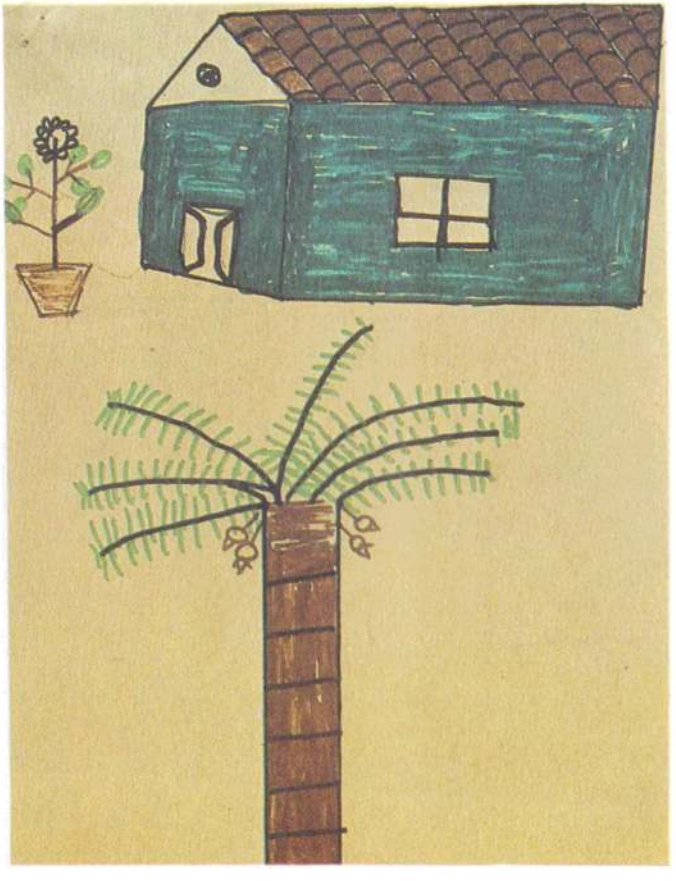
### Guidelines

1. THE SUBJECT OF ART EDUCATION requires creative teaching. It means that there is no single teaching technique and new techniques have to be evolved depending on the need of the class. To teach creatively, the teachers are required to develop an appreciation for the approach of the subject and its relevant methodology and the kind of art-expressions the children show at various age-levels. Having acquainted themselves with these aspects, they may devise effective techniques as the occasions arise in the classroom.
2. The two methods, i.e. (a) Free Expression and (b) Specified Topic discussed under methodology are considered appropriate for organizing activities in drawing and painting. But merely suggesting to the children that they do an activity in one or the other method does not justify teaching. A teacher, while using these methods, is required to know how effectively they can be applied in teaching, what kind of stimuli can be provided, how the interest of the children can be aroused and what sort of experience can be given under each of these methods. In fact, these methods serve as the background knowledge of a teacher, over which he evolves and applies various ways, means and techniques for teaching.
3. The children's imagination at this young age is not as firm as that of adults. They need some sort of stimulation to activate it. Generally, different kinds of stimuli are provided to them through talking, listening, questioning, and showing them things which provoke questions in their minds. Yet another form of stimulus is a close rapport between the teacher and the pupils, where each child feels that the teacher is eager to discuss his problem.
4. The young children of Class III have, by now, a fairly firm muscle control and manipulative ability and they can be introduced to soft-tip material like brushes and paint. The art material that can be introduced for children's experimentation and expression for activities of drawing and painting is as follows :

   For drawing activities, materials such as pencil, pastel colour, ink and *kalam*, sketch pen can be suggested.

   For painting activities, materials such as oil pastel, crayon stick, water colour, tempera (poster) colour, sketch pen can be introduced.





## Modes/Characteristics of Art Expression of the Children of Class III

The children of Class III are in the 'schematic stage' of art expression, that is, they express and organize their ideas into typical schemes.

By nature, they have become more receptive and more expressive. They now have a keener sense of understanding of the relationship between space and size. They seek more ideas from their growing consciousness of the world of realities. They now begin to feel that their earlier forms and symbols were lifeless, so they invent new symbols which show action, to suit their purpose. In a sense, their art expressions now look more meaningful, impressive and individualistic. Even if a common subject-matter is given to them, each child will express it from his own resources. There are many interesting characteristics in the art expression of this age-group. One of them is their use of proportion in the shapes and figures they draw.

*Proportion*

They make use of the following three types of proportion :

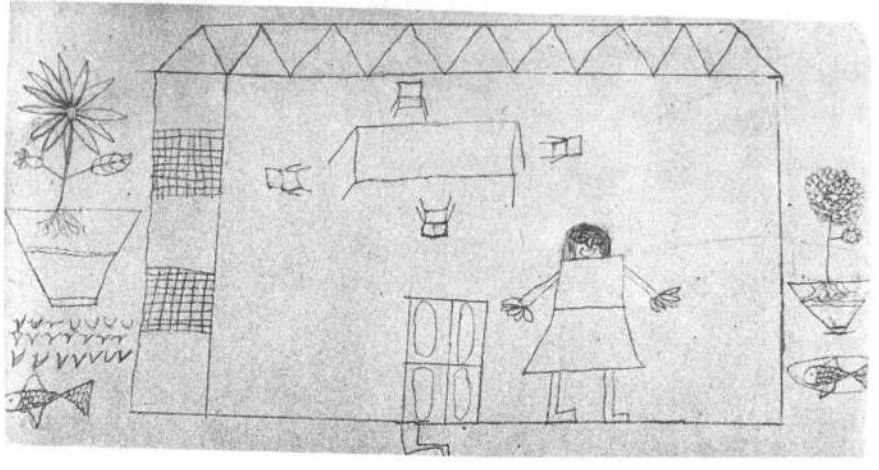
1. *Visual proportion* : Children use this proportion, but not frequently. When they have to show some objects to which they attach equal importance, they try to maintain their size-relationship.
2. *Emotional proportion* : Children frequently use this proportion to show some emotional significance with the objects. They draw such objects comparatively bigger in size than others.
3. *Functional proportion* : Children often create this proportion to show the working quality of an object. In drawing such an object, they increase or decrease the size of its working parts to show its act of performing something.

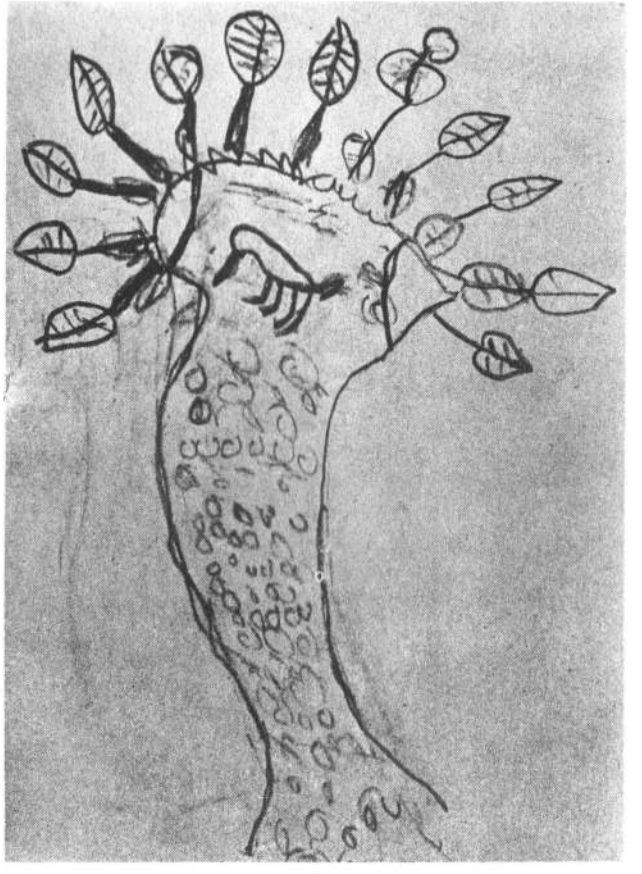
*Space and Dimension*

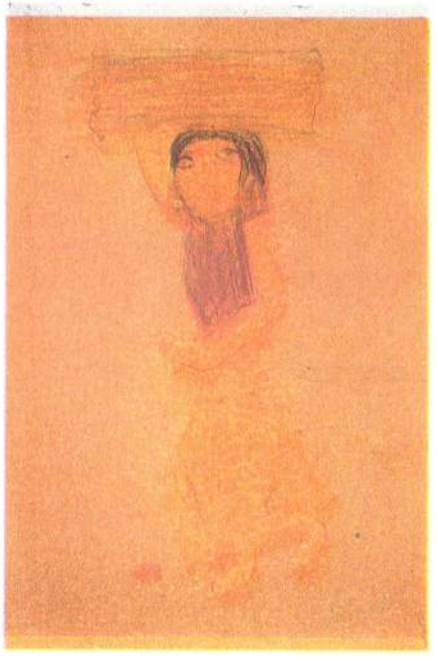
Another characteristic of children's art-expression is the use of space. They have, by now, a clear concept of space-relationship. They see objects not in isolation but connected with each other through distance and direction. Because they have no knowledge of perspective, they devise their own way to represent such ideas. They arrange shapes on the paper by maintaining their direction from each other. While they do so, they seldom overlap one shape with the other for fear of concealing some parts of the background shape. For example, when they show falling rain, they avoid showing falling it in front of the figure. They think it should fall on top of it only. Another feature of the space organization is that if the number of figures is large, they reduce their sizes to accommodate them in the paper available. Occasionally, they make a skyline in a blue strip and fill this space with objects seen in the sky.

Girl

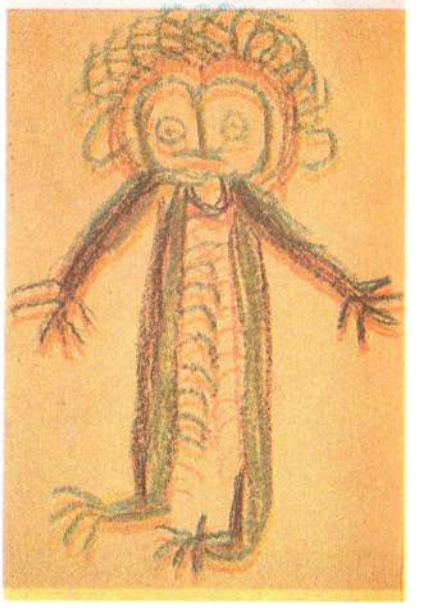
**Specimens of drawing done by children of Class III in media of pencil and crayon**



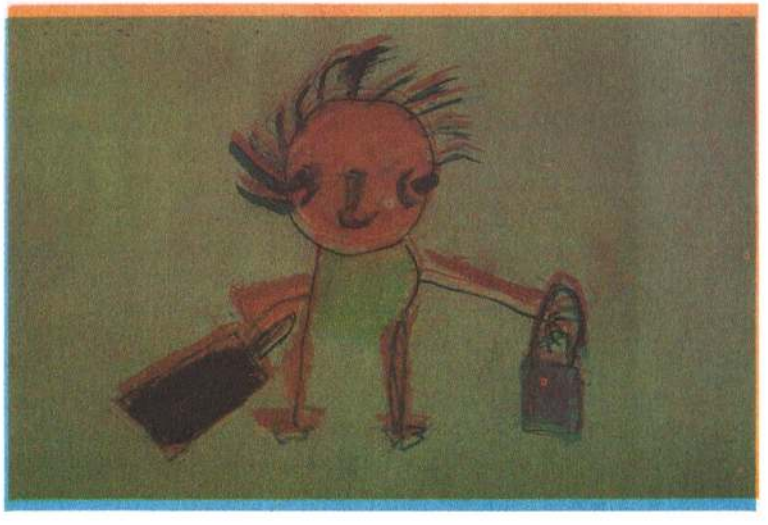


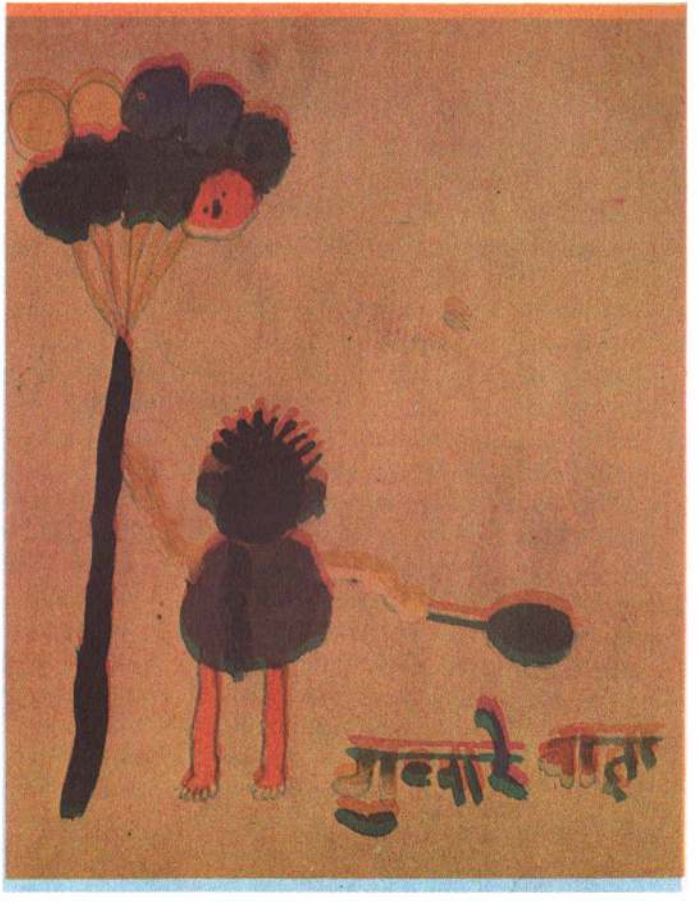


**Specimens of painting done by children of Class III in media of pastel colour and poster colour**



**FREE EXPRESSION METHOD**





*Activity Plans*

Some activity plans for Pictorial Art : Drawing and Painting are given below:

*Activity Plan 1*

**Topic** Make a scene of a flag-hoisting ceremony observed in or around the school.

**Material** Pencil/pastel crayon/coloured sketch pen, etc.

**Method** Specified Topic

**Expected Expression** Children are able to symbolically represent any scene or situation through drawing and painting.

**Teaching-learning strategy** The teacher will encourage children to relate their experiences of any flag hoisting ceremony which they have witnessed in the school or locality. Obviously, there will be variations in the individual's experience which the teacher may accept. He may then suggest to them to make a painting of what they have observed on these occasions. The teacher will observe what each child is trying to show. He need not correct or do any child's work, but can help through discussion and questioning, in order to stimulate his/her imagination.

The teacher will assess the children's work keeping in mind the broad characteristics and other qualities in their art expression and award credits accordingly.

*Activity Plan 2*

**Topic** Make a painting of a natural scene from the imagination.

**Material** Pencil, pastel colour/crayon/poster colour and brushes, rubber etc.

**Method** Free Expression

**Expected expression** Children are capable of painting natural scenes in simplified drawings showing objects in interesting schemes.

**Teaching-learning strategy** The teacher may initially quote examples of scenes that the children observe in their environment. Generally, such scenes vary at different places. In the plains, the village-scape presents the groves of trees, ponds, fields etc. In hilly areas, the scene comprises trees, streams, foliage, mountains etc. At the seashore, the scenes are of tall trees, cliffs, waves etc.

The teacher brings out the contrast between natural scenes of the locality and natural scenes of other places in our country. He should also explain that trees and foliage help us in keeping our environment healthy and beautiful and that we should not destroy them. Having discussed

this, he may ask the children about various places in their environment which present some interesting natural scenes. He may then ask them to make paintings of any such scene from their imagination.

The teacher may evaluate the work on the basis of the qualities shown by them in their expression.

*Activity Plan 3*

**Topic** Make a painting of any scene observed in the local fair or festival.

**Material** Pencil, pastel colour/crayon/poster colour and brushes.

**Method** Free Expression

**Expected expression** Children are capable of giving expression to their ideas through simplified paintings showing some novel schemes.

**Teaching-learning strategy** Fairs and festivals in India have many common characteristics, whether these are held in urban or rural settings.

The discernible elements are the colourful dresses that the people wear, the decoration done on shops and stalls, the joyous mood of the community life and hawkers selling toys, sweets, balloons etc. Besides, there is entertainment, *jhulas*, merry-go-rounds, etc. People of different communities participate in these with a lot of enthusiasm.

The teacher will elicit various details of the fairs and festivals. Having discussed this, he will allow children to express things that have appealed to them on these occasions. The teacher will assess the qualities in their art expression and award credits accordingly.

*Activity Plan 4*

**Topic** Draw any scene.

**Material** Pencil/pastel colour/crayon/sketch pen/*kalam* and ink etc.

**Method** Free Expression

**Expected expression** Children are capable of representing scenes symbolically through interesting schemes.

**Teaching-learning strategy** The teacher will ask the children to get ready with their activity book and drawing material. In order to motivate the children, the teacher will encourage them to describe/talk about the scenes they like. When the children are motivated, they will be asked to draw a scene in their activity book.

Encouragement and guidance will be given if necessary.

Credits on the finished work will be given by the teacher and recorded.

Work done by the children will be displayed so that they may enjoy it.

*Activity Plan 5*

**Topic** Paint any scene from day-to-day life.
**Material** Pastel colour/crayon/poster colour and brushes.
**Method** Free Expression
**Expected expression** Children are capable of giving expression to their ideas through simplified paintings showing some novel schemes.
**Teaching-learning strategy** In order to motivate the pupils, the teacher can ask them questions about a market scene. When they go to purchase something, they see various shops full of articles like colourful toys, sweets, vegetables etc. The children will be asked to draw any scene of their choice. Encouragement and verbal guidance can be given if necessary. Credits on the finished work will be given by the teacher.

*Activity Plan 6*

**Topic** Draw any scene of a story.
**Material** Pencil/*kalam* and ink/crayon, etc.
**Method** Free Expression
**Expected expression** Children are capable of giving expression to their ideas through simplified drawings showing some novel schemes.
**Teaching-learning strategy** The children will be asked if they know any story. A few of them will be asked to narrate the story they know.
The children will be encouraged to select a scene from these stories. The selected scene will be drawn by the children. The teacher will encourage and give verbal guidance if necessary. Credits on the finished work will be given by the teacher and recorded.
Work done by the children will be displayed so that they may appreciate it.

*Activity Plan 7*

**Topic** Draw a sunrise scene.
**Materials** Pencil/black crayon etc.
**Method** Specified Topic
**Expected expression** Children are capable of representing any scene in simple symbolic drawings in novel schemes.
**Teaching-learning strategy** The teacher will induce the children to talk about sunrise. Their attention will be drawn towards the colour of the sky, the sun, clouds, flying birds and other pleasant aspects of the morning so that they can visualize the scene. Then the teacher will ask them to draw 'sunrise'. The teacher will give verbal guidance. When the art work is finished, the teacher will award credits accordingly.

*Activity Plan 8*

**Topic** Draw a scene of a rainy day.

**Material** Pencil/crayon/sketch pen etc.

**Method** Specified Topic

**Expected expression** Children are capable of representing a scene in simple drawings, in interesting schemes.

**Teaching-learning strategy** The teacher will have a discussion on 'the scene of a rainy day' such as falling of rain, use of umbrellas, flowing water, children floating paper boats and other such details. Children will then be encouraged to represent pictorially 'the scene of a rainy day', as they like. While the children are engaged in drawing, verbal guidance may be given, if necessary. On completion of the activity, the teacher will award credits accordingly.

# CHAPTER FIVE

## Decorative Art Collage, Printing and Floor Decoration

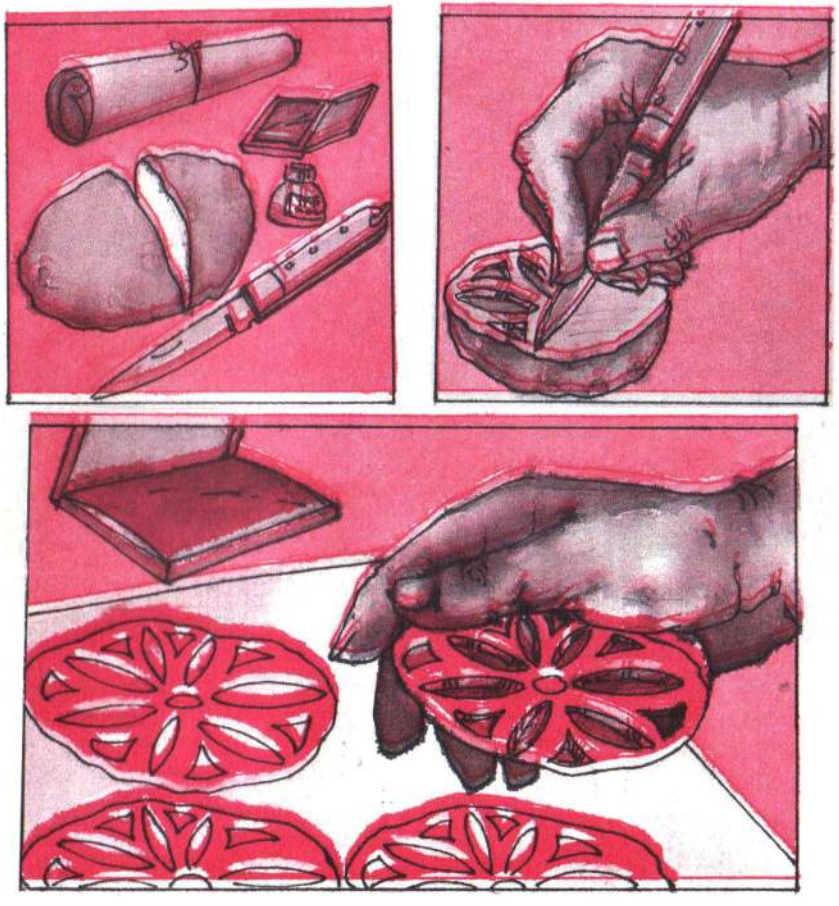
### Guidelines

1. THE URGE to display and decorate is an intrinsic one that we all share. In our traditional art, practised for centuries, we see different styles and fashions of decoration evolved by various communities. Whether it is the dress of the people, make-up accessories or household articles, the decoration aspects characterise their own style of living. These decorations are made with things easily available in Nature. The materials used range from wild flowers to shells and conches. To quote an example, floor decoration is executed with things such as husk, rice powder, *rangoli*, flowers, leaves, shells, sand, etc. and this decoration is named differently, such as *Alpana*, *Sanji*, *Rangoli* etc. by various communities. The items used in decoration by various communities are numerous.
2. Children are curious about the idea of display and decoration. We often observe them playing with sand and building houses and castles which they decorate with shells, pebbles, stones, feathers, twigs, flowers, and leaves to give a landscapic effect. Elsewhere, we see them searching and picking anything available in Nature or any scrap article from the surroundings. Having collected a variety of things, they arrange them in patterns and designs. What one finds in their play activities is that they are subconsciously aware of the qualities of a good display.
3. In the initial stage, children might need the teacher's guidance and even demonstration to understand the terms of the activities and the processes involved in the work. But once this is imparted, the teacher may give freedom to the children to make collages, prints and decorations on the floor, on their own. He may then watch and show interest in their work. If any child requires help during the activity, like repeating a shape into a pattern, colour combination, cutting of a shape on the half-cut potato, etc. he may give it on an individual basis.
4. The ability of display and decoration is to be developed through three kinds of activities, such as printing, collage and floor decoration. The aim is that through these simple activities, the children may develop a sense of good arrangement and learn the quality of design.

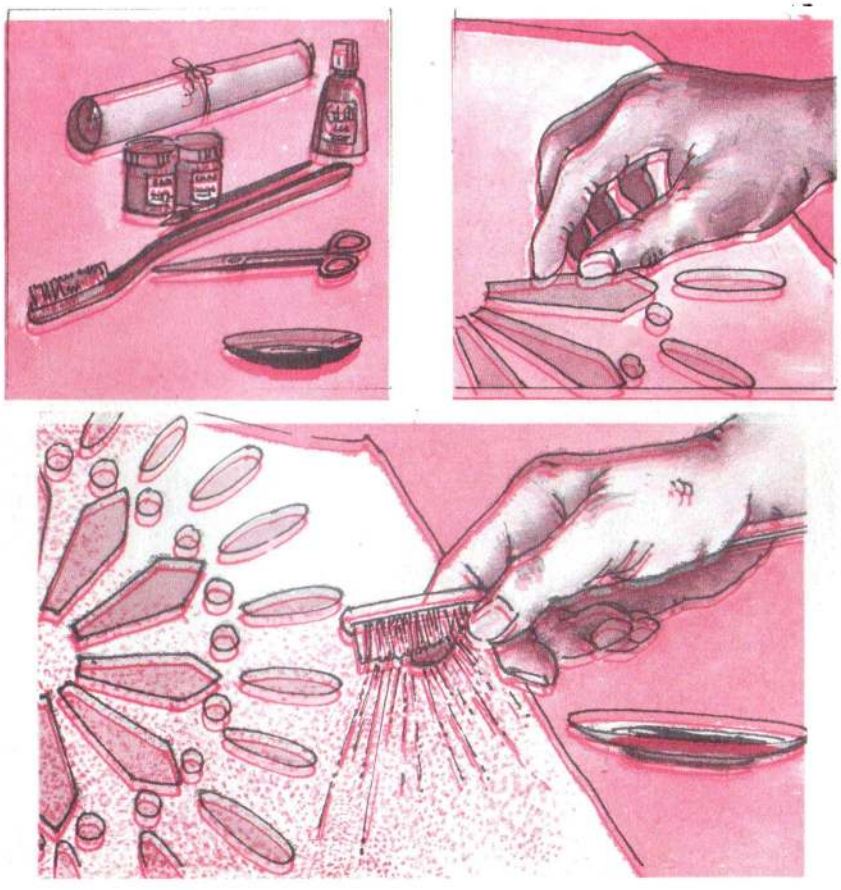
*The activity of collage* means arranging and pasting pieces of coloured paper, cloth-cuttings, picture cut-outs and other articles, such as pieces of bangles, seeds, straw, twigs, threads, etc., into pleasing arrangements on the paper surface. Such arrangements may show a pattern or scene.

*The activity of printing* means printing by stamping with a cut-potato, crumpled paper ball, leaves, etc. into a design or pattern on the paper surface. This activity also suggests the use of *spray printing* which is carried out with an old tooth-brush or a *datoon*. The brush is dipped in colour and sprayed by pressing the thumb on the bristles of the brush. The articles or shapes already arranged into a pattern on the paper would block the spraying of colour and leave those spaces white. Another type of activity of printing is called *thread printing* or *blob printing*. A hard thread dipped in paint is placed within the folds of a paper with one end of the thread outside. The paper is then pressed and the thread is pulled out. The impression printed on the folded sides of the paper shows a symmetry of patterns and is quite pleasing to look at. The *blob printing* is done with colour drops placed in the centre of the paper. The paper is then folded and pressed. The impression that appears due to the pressing of the paper, is both symmetrical and abstract in shape.

The activity of *floor decoration* means decorating a floor space with coloured saw-dust, coloured husk, rice powder, wild flowers and leaves, sand and pebbles etc. into a pattern. Groups of two or three children are assigned a space on the floor and they make some decorative pattern in circles, squares or triangles.

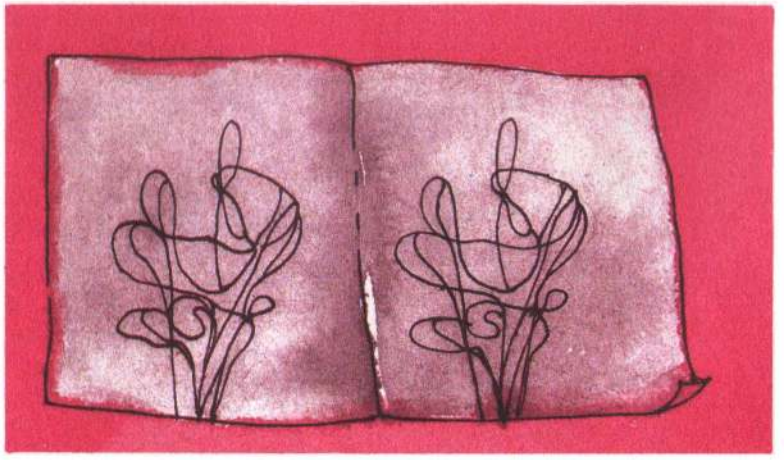


**POTATO-CUT PRINTING**

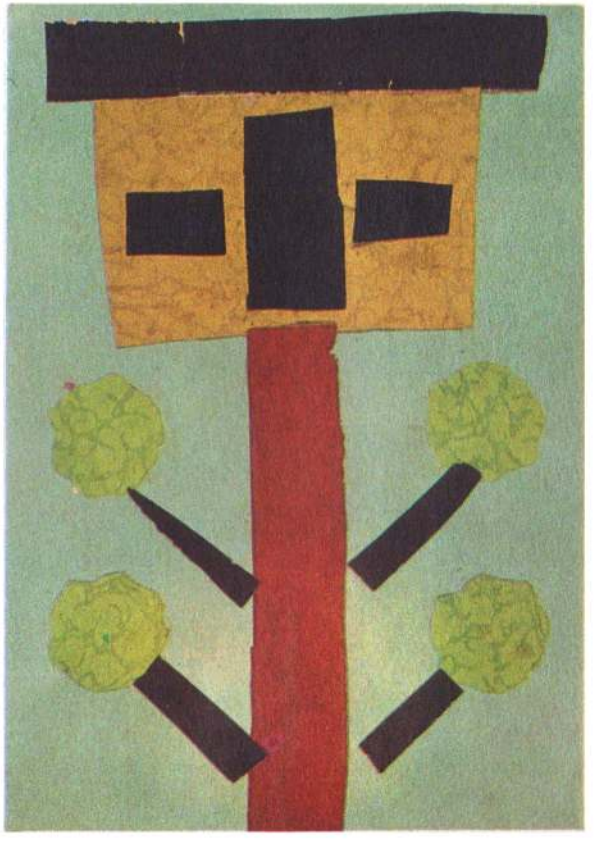


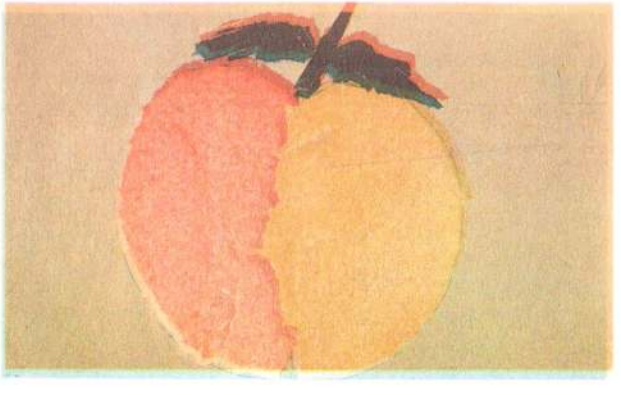
**Process of printing with old tooth-brush**

**Process of thread printing**



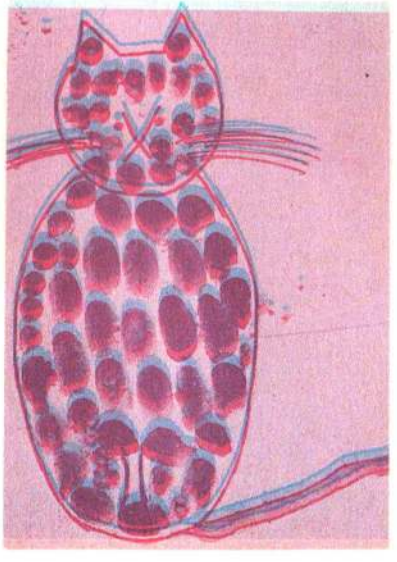
**Specimens of painting made by children of Class III**

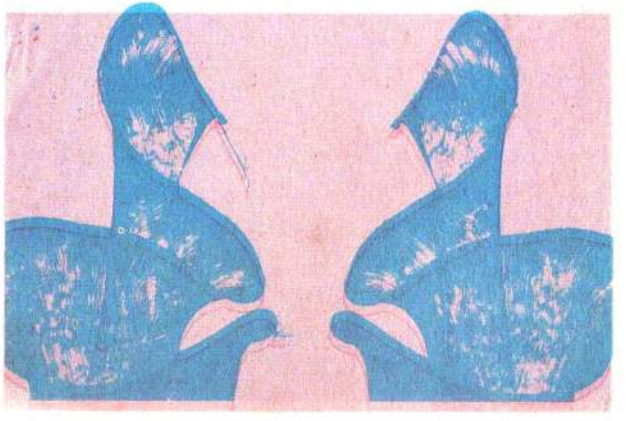




**Specimens of collage made by children of Class III**

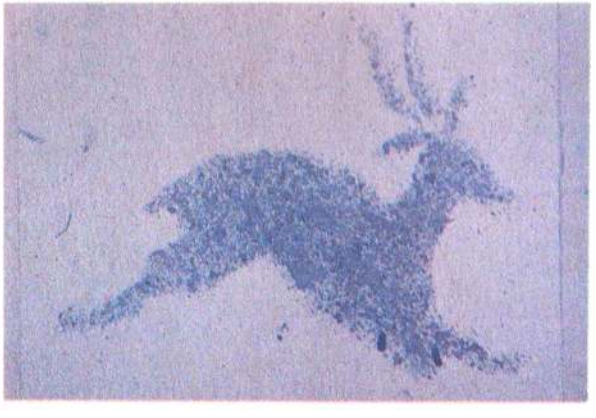
FINGER PRINTING



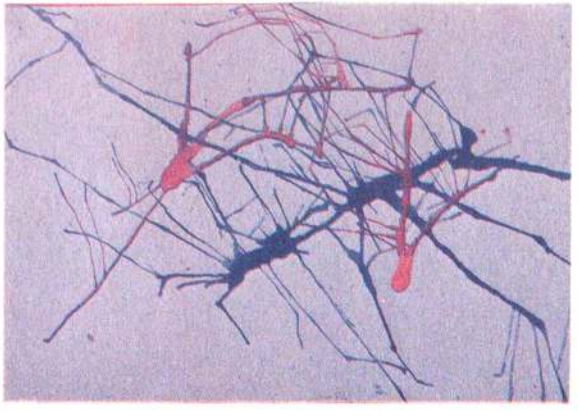


BLOB PRINTING

SPRAY PRINTING



BLOW PRINTING



**Activity Plans**

Some activity plans for Decorative Art : Collage, Printing and Floor Decoration are given below:

*Activity Plan 1*

**Topic** Paste cut-outs of pictures of national leaders and write their names.

**Material** Old magazines, picture-charts, newspapers, scissors, gum/flour paste etc.

**Method** Specified Topic

**Expected expression** Children are capable of collecting pictures and pasting them in pleasing arrangements.

**Teaching-learning strategy** The teacher will ask the children to collect pictures of national leaders from various types of printed waste material. He will name a few national leaders who laid down their lives and suffered long imprisonment for the freedom of India from the British Raj. He will tell the children that these leaders belonged to different parts of the country but always preached unity among the people.

The children, having collected this material, will be asked to make these pictures cut-outs into good arrangements before pasting them in the activity book. They will also be asked to write the names of these national leaders. The teacher will then assess the quality of arrangements which the individual child has shown in his/her work.

*Activity Plan 2*

**Topic** Make any flower of your choice by tearing and pasting coloured paper.

**Material** Coloured paper, old printed material, gum/flour paste, etc.

**Method** Specified Topic

**Expected expression** Children are capable of making simple forms of objects by tearing and pasting coloured paper.

**Teaching-learning strategy** The teacher will assign the topic of the collage and watch the children while they are working. If any child needs his help, he will give it. He will show some selected works of the children to the whole class.

*Activity Plan 3*

**Topic** Make a print design with any shape cut on a half-potato.

**Material** Potato, knife, printing ink/colour, etc.

**Method** Free Expression.

**Expected expression** Children are capable of printing with any shape (cut in relief or intaglio method) on a half-potato/rubber, etc.

**Teaching-learning strategy** The teacher will give a demonstration of cutting a shape on a half-potato and printing it on the paper. He will especially show how to maintain uniform spaces between the print-impressions. He will then tell the children to cut any shape they like and make a design by printing it. The teacher will assess the work on the basis of quality of design shown in his/her printing.

*Activity Plan 4*

**Topic** Make any natural or decorative shape by spraying colour with a toothbrush.

**Material** Paper, scissors, old toothbrush, printing ink/colour etc.

**Method** Free Expression

**Expected expression** Children can make shapes and designs by spraying colour with toothbrush over a cut-out shape.

**Teaching-learning strategy** The teacher will first show the children how a shape or pattern is cut on a paper. He will explain how to hold a toothbrush when using it for spraying. He will then demonstrate the process, by doing it himself. After this, he will give the children freedom to cut any shape or pattern they like. He will evaluate their work and record it in the proforma.

*Activity Plan 5*

**Topic** Decorate a floor area with simple shapes and design.

**Material** Natural material, such as, flowers and leaves, sand, stones, shells, etc.

**Method** Free Expression

**Expected expression** Children are capable of making floor decoration as they observe this activity being performed occasionally at home and in the neighbourhood.

**Teaching-learning strategy** Almost all the communities in India have some traditional custom of decorating the floor area on occasions of social functions/festivals, etc. Many people do floor decoration daily, as a ritual. This activity is known by different names, such as *Alpana, Sanji, Rangoli* etc. and is executed with various materials, from rice powder and coloured husk to ordinary chalk *matti.* Sometimes, flower petals, leaves, sand, etc. are also used.

The teacher may first acquaint the children with some simple motifs of floor decoration common in their own community. He may then allot specific floor areas to each group, comprising two or three children. He will ask them to do the activity by using any shape or form. As a guidance, he may suggest that they maintain symmetry in their designs.

# CHAPTER SIX

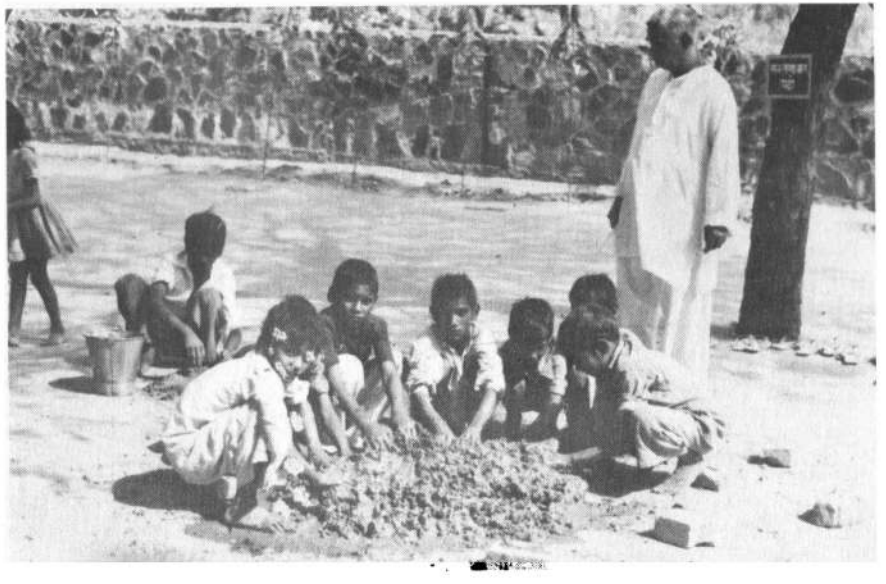
## Plastic Art
## Clay Modelling, Puppets etc.

### Guidelines

1. CLAY IS A fascinating medium which naturally attracts children to play with it. This attraction may be due to its elastic quality for it can be rolled, patted, squeezed, stretched and bent in whichever way a child wishes. The child feels a sense of satisfaction while holding a lump of clay. He makes a form out of it, admires it and changes it into another form, by reshaping the same clay. Each time he makes a form, he thinks it resembles the real thing. The quality of the third dimension of this medium makes his creation easily recognizable.
2. There is a large variety of folk art made in baked clay, called terra-cotta. To name a few: toys, figures, images, reliefs etc. designed in true representation or in decorative forms. Every community has its own exclusive style, based on tradition. The teacher should know the local forms of this art and its peculiarities.
3. The children of Class III can start making simple toys and forms of animals and human beings. Their work can show a recognizable particular animal or a male or female form. Sometimes, they make abstract forms in clay, which are not recognizable. This does not mean that their work is inferior. In fact, an abstract form has its own qualities. Such works may be accepted and accredited accordingly.
4. Good clay has the least content of sand. Clay in the natural form and especially the one which is taken out from ponds, has some impurities, in the form of little stones, pebbles etc. These impurities are sieved out before use. For making good clay, ordinary clay is collected from the pond and broken up into small pieces which are then dissolved in a bucket of water. A small quantity of yellow clay (it is also called red clay in some places) is added to it. After stirring well, the content is filtered through a gunny-cloth into another bucket. Some impurities, like stones and pebbles, will settle down in the first bucket and other impurities will be held back by the gunny-cloth. This filtered content is spread out in a clean place on the ground. While still in the wet state, small lumps are made of this clay. These lumps are put in a polythene bag so that they do not dry up. When the children have completed the activity, the items which are not required to

be retained, may be broken and converted into lumps of clay again. These are moistened before putting them in polythene bags for future use.

**CHILDREN PREPARING CLAY**



**CHILDREN DOING CLAY WORK**

**Activity Plans**

Some activity plans for Plastic Art : Clay Modelling, Puppets, etc. are given below:

*Activity Plan 1*

**Topic** Preparation of clay for modelling.

**Material** Two big buckets, gunny-cloth, polythene bag, etc.

**Method** Specified Topic

**Expected expression** Children are capable of preparing clay for modelling.

**Teaching-learning strategy** The teacher will explain to the children how 'modelling clay' can be prepared from clay collected from ponds. The children will prepare the clay under the guidance of the teacher. The process is given under the Guidelines. The teacher will instruct the children to use the clay judiciously.

*Activity Plan 2*

**Topic** Make any object in clay.

**Material** Clay, improvized modelling tools, water.

**Method** Free Expression

**Expected expression** Children are capable of making models of objects of their interest in clay.

**Teaching-learning strategy** The teacher will ask the children about the objects of their interest. Then he will tell them that they are to make clay models of their choice. The teacher will distribute the clay while the children are thinking about the objects they are going to make. Having got the clay, the child en will make the objects. The models will be displayed. Wher the work is over, the leftover clay will be preserved in polythene bags. The classroom will be cleaned. The models will be assessed.

*Activity Plan 3*

**Topic** Make a model of a bird or fish in clay.

**Material** Clay, improvised modelling tools, etc.

**Method** Specified Topic

**Expected expression** Children are capable of making simple models of objects in clay.

**Teaching-learning strategy** The children are familiar with the forms of birds and fish and they can make simple models from their imagination. The teacher, having distributed the clay, may watch how each child is modelling the intended object. The models prepared by them may show variations and typical qualities. The teacher may evaluate the finished work and record their achievements in the proforma.

*Activity Plan 4*

**Topic** Make a mask based on a story from the *Panchatantra.*

**Material** Chart paper, pencil, poster colour, brushes, scissors, rubber-band etc.

**Method** Free Expression

**Expected expression** Children are capable of drawing animal faces and other humorous characters and painting them in colour.

**Teaching-learning strategy** The teacher will first give a demonstration. He will then suggest that the children select a story which they would like to dramatize in the school's function. The children will select different characters, whom they will enact with masks on their faces. The teacher will give guidance in suggesting the spaces for eyes, nostrils, tongue etc. The children will paint the masks for characters of the story and tie the rubber bands. The masks prepared will be tried out and then kept carefully to be used on the proper occasion. The teacher will assess the masks prepared by the children.

*Activity Plan 5*

**Topic** Make a stick puppet out of cardboard.

**Material** Cardboard/empty packing box, coloured paper from old magazines, stick, scissors, thread, etc.

**Method** Free Expression

**Expected expression** Children are capable of making simple puppets with cardboard, depicting different characters of human beings and animals.

**Teaching-learning strategy** The teacher will give a demonstration as to how simple puppets are drawn/traced on the card board and then cut out as a figure. The puppet is coloured and the details given. It is then tied on a stick. When the children have prepared their own puppets, let them play an imagined drama/story with the use of stick puppets as characters. The teacher will assess their work.

*Activity Plan 6*

**Topic** Make a mask with chart paper.

**Material** Chart paper, scissors, poster colour, brushes, thread, rubber-band, etc.

**Method** Free Expression

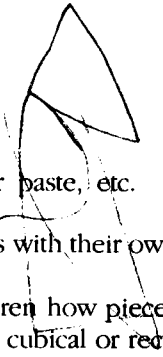
**Expected expression** Children are capable of making masks of different shapes.

**Teaching-learning strategy** To start with, the teacher will first give pieces of chart paper in required sizes to the children. He will then give a demonstration, to show the process of making masks. Then he will cut the final shape and the spaces for the eyes. He will

fix a rubber band and put it on a child face to show how it looks.
He will tell the children to make masks of any interesting figure. He will give guidance if any child wants it. He will assess their work and record it on the evaluation proforma.

*Activity Plan 7*

**Topic** Decorate an earthen pot in two colours.
**Material** Earthen colours (white and any other deep colour), gum, earthen pots, brushes.
**Method** Free Expression
**Expected expression** Children are capable of making decorative patterns on the floor and walls etc.
**Teaching-learning strategy** The teacher will make the children aware of the continuous round space which is to be decorated and to make it smooth, the children will be asked to give one or two coatings of white colour mixed with gum. When it is dry, the children will be asked to decorate the surface with simple motifs in repeat pattern.
Decoration done on the earthen pots will be assessed by the teacher and recorded.



*Activity Plan 8*

**Topic** Make a box with cardboard.
**Material** Cardboard, scissors, knife, flour paste, etc.
**Method** Specified Topic
**Expected expression** Children can make simple boxes with their own ingenuity.
**Teaching-learning strategy** The teacher will show the children how pieces of cardboard are cut for making cubical or rectangular boxes, and how these are joined with the base. He will complete a box as a demonstration. He will then ask the children to make any type of box they like—cubical, circular, rectangular etc. He will assess their work and record it.

# CHAPTER SEVEN

## Performing Art
## Music, Dance and Drama

### Guidelines

1. There is no special method for conducting activities of performing arts so the teacher has to evolve his own ways and means. Any method which induces children to express freely, through song, mimicry, dance, role-playing etc. would be appropriate. In this regard, it has to be recognized that children are intrinsically fond of singing, dancing, mimicking, etc. but live within a shell of inhibition. When called upon to sing or dance in the class, they feel hesitant. They consider an element of formalism in it. But if the atmosphere of the class is changed into free and congenial participation by the total group, they overcome the feeling of inhibition. The teacher, therefore, should create a lively atmosphere in the class and encourage their natural performances. (An approach to teaching music, dance and drama has been discussed in Chapter Three).
2. The content of activities relating to music, dance and drama is available entirely in the local environment. There are various ethnic communities having traditional art of their own. These are in local dialects, styles and forms. The teacher living in the midst of these communities is not only aware of such art but also has an appreciation for them. These are the sources to draw from, for various activities. While encouraging children to perform them in the class, a teacher has to provide activities which are within the level of their growth and ability.
3. There are certain activities proposed in the syllabus which form the core of the syllabus and have a national implication. These are compulsory and have to be developed and even taught according to the activity plans given. There is nothing alien about them since they are representative of our common cultural heritage, freedom movement, national integration etc. The teachers are familiar with them as these are performed on various occasions like the Independence Day and Republic Day celebrations, etc. The teachers have to develop the desired ability in the children for performing them.
4. Some of the activities may require accompaniment by percussion instruments. The effect of a few instruments can be created in an improvised manner. Clapping rhythmic beats or playing on an empty pitcher or a tin can help in a song or dance performance. In the schools, where stimulation

devices, such as, disc, tape, radio etc. are available, these should be played to make children music conscious, in vocal and instrumental music, folk and tribal songs and tunes of different communities.

5. Most of the activities of performing arts do not require make-up articles. In the class, these can be performed in the children's dress. But there are some occasions when presentation of the activities do require some make-up items. Items, such as, crowns, masks, costumes, artificial jewellery etc. can be improvised with inexpensive materials. The children are generally fond of preparing the articles of their need. The teacher should encourage children to fashion articles which they need for the activities of dance and drama and give necessary guidance.

## Activity Plans

Some activity plans for Performing Art : Music, Dance and Drama are given below:

*Activity Plan 1*

**Topic** Sing the National Anthem in chorus.

**Material** Any percussion instrument for giving a rhythmic beat as background music.

**Method** Specified Topic

**Expected expression** Children are able to sing the National Anthem and other patriotic songs by following the proper intonation, rhythm, wording etc.

**Teaching-learning strategy** The teacher will explain to the children the importance of this song and the special stance and posture required to sing it. He will tell them about Rabindranath Tagore, the great poet who composed it. This song refers to various regions which form an integral part of our great country and praises its ever-lasting unity and glory.
The teacher will acquaint the children with its intonation, rhythm, wording, etc. by singing it. He sings a line from the song and ask the children to repeat each line after him, till the last line. After practising for sometime, he will watch the performance and correct wherever required. He will assess the singing of the National Anthem on its proper presentation.

**राष्ट्र गान**

जन-गण-मन अधिनायक जय हे भारत-भाग्य-विधाता
पंजाब-सिंधु-गुजरात-मराठा-द्राविड़-उत्कल-बंग
विंध्य हिमाचल यमुना गंगा उच्छल जलधि तरंग
तव शुभ नामे जागे, तव शुभ आशिष मागे
गाहे तव जय-गाथा।

जन-गण-मंगलदायक, जय हे भारत-भाग्य-विधाता
जय हे, जय हे, जय हे, जय जय जय, जय हे।

**NATIONAL ANTHEM**

JANA-GANA-MANA-ADHINAYAKA, JAYA HE
BHARAT BHAGYA VIDHATA
PUNJAB SINDHU GUJARATA MARATHA
DRAVIDA UTKALA BANGA
VINDHYA HIMACHALA YAMUNA GANGA
UCHCHHALA JALADHI TARANGA
TAVA SUBHA NAME JAGE,
TAVA SUBHA ASISA MAGE,
GAHE TAVA JAYA GATHA,
JANA GANA MANGALA DAYAKA, JAYA HE
BHARATA BHAGYA VIDHATA,
JAYA HE, JAYA HE, JAYA HE,
JAYA JAYA JAYA, JAYA HE.

*Activity Plan 2*

**Topic** Sing simple patriotic songs sung on the occasion of National Day celebrations.

**Material** Suitable local musical instruments as available.

**Method** Specified Topic

**Expected expression** Children are sensitive to rhythm and sound and pick up songs easily.

**Teaching-learning strategy** The teacher will collect two or three regional songs about India's Freedom Movement/ National Integration and sing these to the class. He may also make use of tapes, if available in the school. Once the children are well versed with the songs they may be encouraged to sing on National Day celebrations, etc. The teacher will assess the ability of each child to sing correctly and with desired action.

*An example of a song on national integration:*

**हिन्द देश के निवासी**

हिन्द देश के निवासी सभी जन एक हैं।
रंग-रूप, वेश-भाषा चाहे अनेक हैं।।
बेला, गुलाब, जूंही, चम्पा, चमेली
प्यारे प्यारे फूल गूंथे माला में एक हैं।।
कोयल की कूक न्यारी, पपीहे की टेर प्यारी,
गा रही तराना बुलबुल, राग मगर एक हैं।।
गंगा, जमुना, ब्रह्मपुत्र, कृष्णा, कावेरी,
जाके मिल गई सागर में, हुई सब एक हैं।।

*Activity Plan 3*

**Topic** Perform any folk-dance popular in the locality.

**Material** May be performed in usual dresses with improvized music.

**Method** Free Expression

**Expected expression** Children are capable of picking up folk-dances performed in the community.

**Teaching-learning strategy** The teacher will discuss about the form of popular folk-dance and the occasions on which people perform it.

He will also explain the importance of folk-dance in the community life. The folk-dance is a bond as well as an asset, for it is an inheritance which maintains the unique identity of a community.

He will then select those children who are familiar with these dances. He will ask them to perform them so that other children can pick them up. He will check the footsteps and movements required for the dance.

He will then form small groups of children and induce them to practise. He will allow rehearsal of the activity till the desired effect has been achieved. The teacher will evaluate their dance performance at the end.

*Activity Plan 4*

**Topic** Arrange picture cut-outs of musical instruments and write their names.

**Material** Collection of pictures of musical instruments, scissors, gum, etc.

**Method** Specified Topic

**Expected expression** Children are capable of collecting pictures and pasting these in attractive arrangements.

**Teaching-learning strategy** Children will be asked to bring picture cut-outs of musical instruments from old magazines, calendars, etc. They will arrange them in proper order and paste them in the activity book. They will also write the names of musical instruments. The work completed by them will be assessed and recorded.

*Activity Plan 5*

**Topic** Enact a scene from daily life.

**Material** Usual dress, as worn by the children.

**Method** Free Expression

**Expected expression** Children are fond of playing roles of characters seen in daily life.

**Teaching-learning strategy** The teacher will form small groups of children and encourage them to enact various aspects of daily life observed in the street or bazar. The groups will decide which particular scene, they

would like to play. Let them rehearse for some time. At the end, the teacher will watch and evaluate the performance of each child, as he/she has given in the group activity.

*Activity Plan 6*

**Topic** Enact a simple story from the *Panchatantra* with prepared masks.

**Material** Usual dresses of the children, masks of suitable characters, etc.

**Method** Specified Topic

**Expected expression** The children are capable of enacting simple roles of the characters from the story.

**Teaching-learning strategy** The teacher and children will select a simple story from the *Panchatantra*. The teacher will assign them roles and tell them to rehearse their individual roles. He will see that the dialogue is brief and simple and that the children can use it with appropriate action.

After a few rehearsals, he may ask them to enact the story in the class. As far as possible, all the children should be given a role. At the end, the teacher will assess their performance and record it.

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APPENDIX

## Activity Book in Art Education for Class III

THIS ACTIVITY BOOK has been planned to meet the curricular need of art education. It will be used by the children in day-to-day work in the classroom. The aim is to enable the teacher to assess the individual child's work regularly and to see his/her creative growth from time to time. An insight of this kind is important for the teacher to provide effective guidance to every child, with a closer rapport. This book, in a way, will also serve as a record to show the regularity and frequency in the organization of various activities under each art-form.

The Directorate of Education/Board of Secondary Education may like to bring out its publication in uniform design, as given in the following pages. It may be printed in demy quarto size on preferably thick paper. The box indicating 'space for activity' may have a uniform size of 8″ × 8″. The pages carrying such boxes may be printed on a single page as the children are required to use water colour/poster colour, etc. in certain activities. However, other activities relating to plastic and performing arts may be printed on both sides of the page since these are meant to keep a record of achievement of the child's performance.

ACTIVITY BOOK IN ART EDUCATION
FOR
CLASS III

(For Student's use only)

**Name** _____

**Age** _____

**School** _____

**Suggestions to Teachers**

THIS ACTIVITY BOOK contains a variety of activities relating to different forms of art. These correspond to the activity-plans which have been given in the Teacher's Handbook. There are also some additional activities given under each form of art. For organizing them, the teacher may make use of the syllabus and relevant teaching learning strategy. Further, in this book, the activities have been arranged in a serial order. The intention is not to organize them in the same order. A teacher is free to take up any activity from any of the art forms and organize it in the class.

Broadly, there are two types of activities; (i) those which will be done on paper, such as, drawing, painting, collage, printing, etc. and (ii) those which will be performed or executed otherwise in the class, such as, singing, mimicking, role-playing, modelling, mask-making, etc. For the former type, suitable paper-spaces for such activities have been provided in this book. For the latter type, details, regarding the activity, material, method, etc. have been indicated. Both types of activities are to be organized in the class. After completion of each activity, the teacher has to assess the quality of art expression/performance of each individual child and give a suitable credit/remark on his/her activity-book in this regard.

# DRAWING AND PAINTING ACTIVITIES

**Topic** Make a scene of a flag-hoisting ceremony observed in or around the school.
**Material** Pencil, pastel crayon/coloured sketch pen, etc.
**Method** Specified Topic

*Space for activity*

Date _____ Credit _____

**Topic** Make a painting of a natural scene from the imagination
**Material** Pencil, pastel colour/crayon/poster colour and brushes, etc.
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

**Topic** Make a painting of any local fair or festival.
**Material** Pencil, pastel colour/poster colour and brushes, etc.
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

**Topic** Draw any scene.
**Material** Pencil/pastel colour/crayon/sketch pen/*kalam* and ink etc.
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

**Topic** Paint any scene from daily life.
**Material** Pastel colour/crayon/poster colour and brushes.
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

**Topic** Draw any scene of a story.
**Material** Pencil/*kalam* and ink/crayon etc.
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

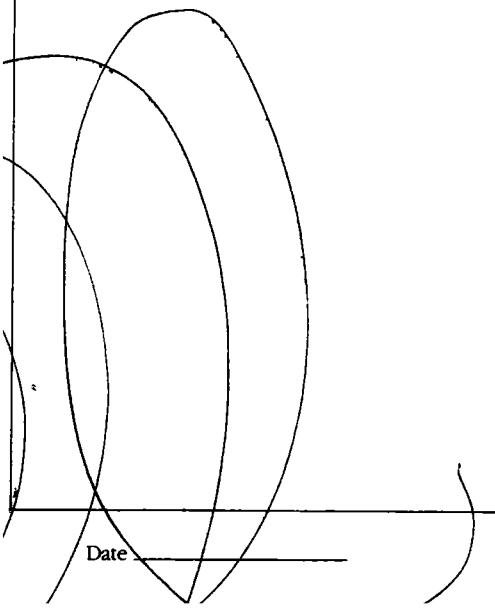
**Topic** Draw a sunrise scene.
**Material** Pencil/black crayon etc.
**Method** Specified Topic

*Space for activity*

Date _____ Credit _____

**Topic** Draw a scene of a rainy day.
**Material** Pencil/crayon/sketch pen, etc.
**Method** Specified Topic

*Space for activity*



Date _____ Credit _____

# ADDITIONAL ACTIVITIES IN DRAWING AND PAINTING

**Topic** (As suggested by the teacher for drawing activity)
**Material** As required
**Method** Specified Topic.

*Space for activity*

Date _____ Credit _____

*Note* : The teacher may select any suitable topic from the syllabus.

**Topic** (As suggested by the teacher for painting activity)
**Material** As required
**Method** Specified Topic

*Space for activity*

Date _____ Credit _____

**Topic** Free Expressional activity in drawing
**Material** (As required)
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

**Topic** Free expressional activity in painting
**Material** (As required)
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

# COLLAGE, PRINTING AND FLOOR-DECORATION ACTIVITIES

**Topic** Paste cut-out pictures of national leaders and write their names.

**Material** Old magazines, picture-charts, newspapers, scissors, gum/flour paste, etc.

**Method** Specified Topic

*Space for activity*

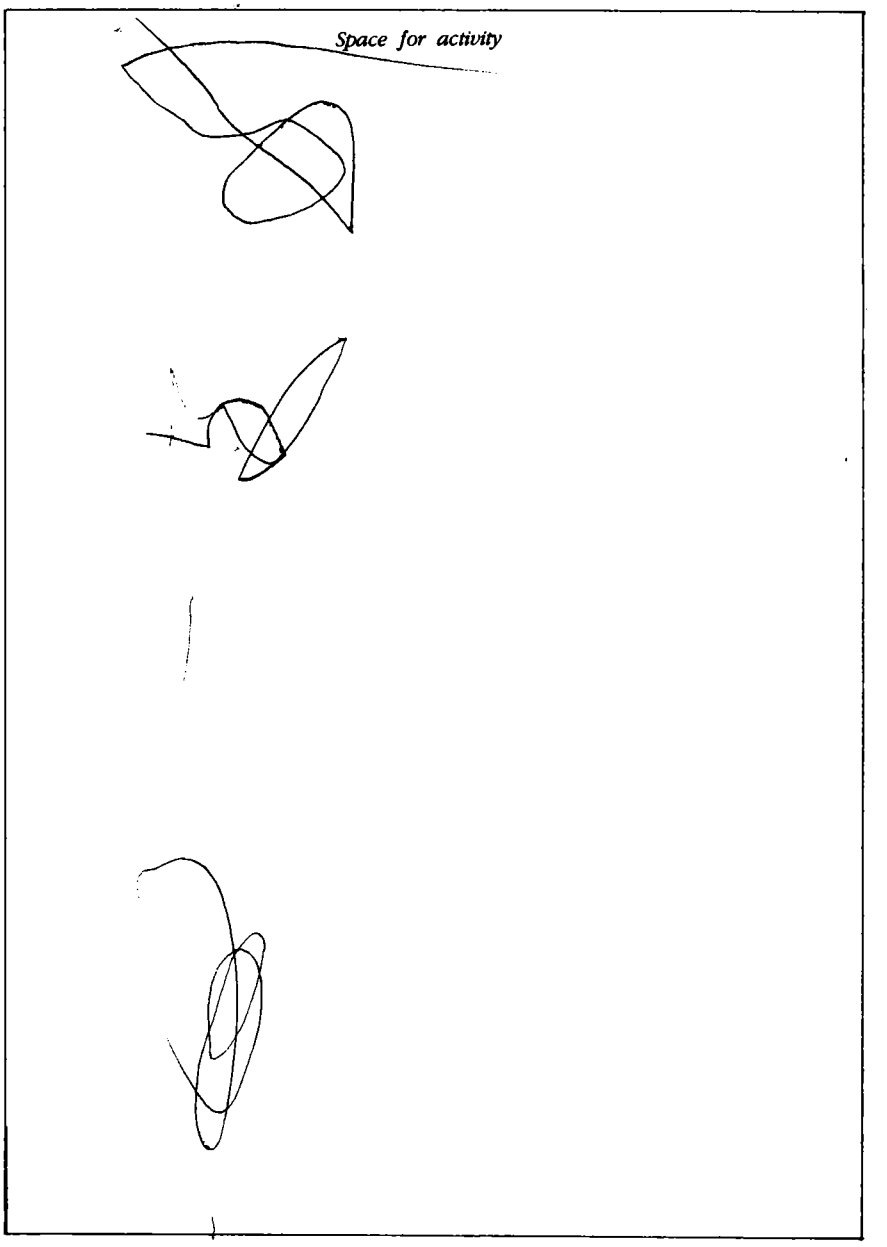
Date _____ Credit _____

**Topic** Make any flower of your choice by tearing and pasting coloured paper.
**Material** Coloured paper, old printed material, gum/flour paste, etc.
**Method** Specified Topic

*Space for activity*

Date _____ Credit _____

**Topic** Make a print design with any shape cut on a half-potato
**Material** Potato, knife, printing ink or colour, etc.
**Method** Free Expression




Date _____ Credit _____

**Topic** Make any natural or decorative shape by spraying colour with a toothbrush.
**Material** Paper, scissors, old toothbrush, printing ink/or colour, etc.
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

# ADDITIONAL ACTIVITY IN COLLAGE AND PRINTING

**Topic** Collage on any assigned topic.
**Material** As required
**Method** Specified Topic

*Space for activity*

Date _____ Credit _____

*Note* : The teacher may select any suitable topic from the syllabus

**Topic** Free expressional activity in making collage
**Material** As required
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

**Topic** Printing with any technique; by stamping with a half-cut potato or by spraying over cut-out shape.
**Material** As required
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

**Topic** Print any design
**Material** As required
**Method** Free Expression

*Space for activity*

Date _____ Credit _____

**Topic** Decorate a floor area with simple shapes and design.
**Material** Natural material, such as, flowers and leaves, sand, stones, shells, etc.
**Method** Free Expression

Date _____ Credit _____



# CLAY-MODELLING, MASK-MAKING AND CONSTRUCTION ACTIVITIES

**Topic** Preparation of clay.
**Material** Two big buckets, gunny-cloth, polythene bag, spatula
**Method** Specified Topic

Date _____ Credit _____

**Topic** Make any object in clay.
**Material** Clay, improvised modelling tools, water
**Method** Free Expression

Date _____ Credit _____

**Topic** Make a bird or fish in clay.
**Material** Clay, water, modelling tools, sticks, seeds or pebbles.
**Method** Specified Topic

Date _____ Credit _____

**Topic** Make a stick puppet.
**Material** Packing paper, coloured paper, gum, scissors, etc.
**Method** Specified Topic

Date _____ Credit _____

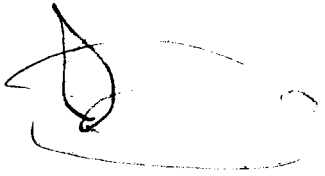
**Topic** Make a mask based on some story from the *Panchatantra*.
**Material** Chart paper, pencil, poster colour, brush, scissors, rubber bands
**Method** Specified Topic

Date _____ Credit _____

**Topic** Make a mask with chart paper.
**Material** Chart paper, scissors, poster colour, brushes, thread or rubber bands, etc.
**Method** Specified Topic

Date _____ Credit _____

**Topic** Decorate an earthen pot in two colours
**Material** Earthen colours (white and any other deep colour), gum, brushes, earthen pot, etc.
**Method** Free Expression



Date _____ *Credit* _____

# ADDITIONAL ACTIVITIES IN CLAY MODELLING

**Topic** Make a model of any object in clay
**Material** Clay, improvized modelling tools, etc.
**Method** Free Expression

Date _____ Credit _____

**Topic** Make a box with cardboard
**Material** Cardboard, scissors, knife, flour paste, etc.
**Method** Specified Topic

Date _____ Credit _____

**Topic** Make a model of any human form in clay
**Material** Clay, improvized modelling tools, etc.
**Method** Specified Topic

Date _____ Credit _____

**Topic** Make a model on suggested topic
(The teacher may select any suitable topic from the syllabus.)
**Material** Clay, improvized modelling tools, etc.
**Method** Specified Topic

Date _____ Credit _____



# SONG, DANCE AND DRAMA ACTIVITIES

**Topic** Sing the National Anthem in chorus
**Material** Any percussion instrument for giving rhythmic beat as background music
**Method** Specified Topic

NATIONAL ANTHEM

जन-गण-मन अधिनायक जय हे भारत-भाग्य विधाता
पंजाब-सिंधु गुजरात-मराठा-द्राविड़-उत्कल-बंग
विंध्य हिमाचल यमुना गंगा उच्छल जलधि तरंग
तव शुभ नामे जागे, तव शुभ आशिष मागे
गाहे तव जय-गाथा।
जन-गण-मंगलदायक, जय हे भारत-भाग्य-विधाता
जय हे, जय हे, जय हे, जय जय जय, जय हे।

Date _____ Credit _____

**Topic** Sing simple worded patriotic songs on the occasion of National Day celebration.
**Material** Suitable musical instrument available locally
**Method** Specified Topic

*Example* : HIND DESH KE NIWASI

हिन्द देश के निवासी सभी जन एक हैं।
रंग-रूप, वेश-भाषा चाहे अनेक है।।
बेला, गुलाब, जूही, चम्पा, चमेली
प्यारे प्यारे फूल गूंथे माला में एक हैं।।
कोयल की कूक न्यारी, पपीहे की टेर प्यारी,
गा रही तराना बुलबुल, राग मगर एक है।।
गंगा, जमुना, ब्रह्मपुत्र, कृष्णा, कावेरी
जाके मिल गई सागर में, हुई सब एक हैं।।

Date _____ Credit _____

**Topic** Perform any folk dance popular in the locality.
**Material** May be performed in usual dresses with improvized music
**Method** Free Expression

Date _____ Credit _____

**Topic** Arrange picture cut-outs of musical instruments and write their names.
**Material** Collection of pictures of musical instruments, scissors, gum, etc.
**Method** Specified Topic

Date _____ Credit _____

**Topic** Enact a scene from daily life
**Material** Dresses suitable for enacting a scene from daily life
**Method** Free Expression

Date _____ Credit _____

**Topic** Enact a simple story from the *Panchatantra* with prepared masks
**Material** Thick paper, poster/pastel colours, scissors, thread etc.
**Method** Specified Topic

Date _____ Credit _____

**Topic** Imitate the sound and action of any bird
**Material** Not necessary
**Method** Free Expression

Date _____ Credit _____

# ADDITIONAL ACTIVITIES IN SONG AND ROLE-PLAYING

**Topic** Sing any song you know
**Material** Not necessary
**Method** Free Expression

Date _____ Credit _____

**Topic** Enact the role of any humorous character you know. (Juggler, Hawker, *Monkeywala*, etc.)
**Material** Not necessary
**Method** Free Expression

Date _____ Credit _____

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING